Archaeological Series No. 47

SELECT VIJAYANAGARA TEMPLES OF RĀYALASEEMA

By
Dr. V. KAMESWARA RAO, M.A.,
Project Officer, Department of History
Sri Venkateswara University, Tirupati

(Thesis submitted to S.V. University)



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PREFACE

The study of the art and architecture of Āndhradēśa relating to the post-Buddhist period has not, till recently, received the attention of scholars. The concentration has hitherto been on dynastic history and the study of general conditions in the ancient and medieval periods. Dr. M. Rama Rao, Professor of History in the Śrī Venkaṭēsvara University, has started work on this important aspect recently and brought out monographs on the Early Cāḷukyan, Eastern Cāḷukyan, Kākatīya and Kaḷiṅga temples and another on the Śaivite deities of Āndhradēśa. He suggested to me the need for and the desirability of some one working on the temples of the Vijayanagara period in Āndhradēśa. Having studied Indian Architecture and produced a dissertation on four monuments surveyed by me in my M.A., Final Class, I accepted this suggestion and started work.

There is, besides, another reason for my undertaking this study. The Rāyas of Vijayanagara were great builders and several monuments, raised during the period of their rule, are found all over South India. Most of these monuments are, however, additions like *prākāras, gōpuras, maṇṭapas* and subsidiary shrines, made to temple complexes already existing. Good examples of temples built in their entirety during the Vijayanagara period are to be found at Hampī-Vijayanagara e.g., the Hazāra Rāma, Acuyta Rāya, Kṛṣna and Viṭṭhala temples and in several places in the Rāyalāseema part of Āndhradēsa. As such, these temples give a complete and comprehensive picture of the Vijayanagara style of architecture.

This thesis is thus the first attempt in the direction of a detailed study of Vijayanagara art and architecture found in a specific and well marked region.

I have prepared a list of Vijayanagara temples of Rāyalaseema as known from the inscriptions found in them (vide Appendix). Out of this list I selected about 25 temples, big and small in 12 sites for study. It took me three years to do the necessary field work involving survey and photography besides visits to temples of other styles and periods in the neighbourhood for the purpose of comparative study. This thesis is thus entirely the result of my field work and the descriptions of the temples are mostly the first available accounts. I have acknowledged in foot notes, the help obtained from published works.

This thesis is in four parts. Part I, devoted to Architecture, contains detailed and objective descriptions of temples ranging in dates from the 14th to the 17th centuries. Part II is devoted to a detailed description of all the important sculptures, Śaiva, Vaiṣṇava and miscellaneous, found in these temples. Part III, devoted to Iconography, contains descriptions of images, in both stone and metal, under the three heads mentioned above. Part IV contains a detailed discussion of the architectural features of the temples studied and a comparision of these features with the features of other styles.

Sixty seven plates containing about 150 illustrations relating to the architecture, sculpture and iconography and sixteen plates containing diagrammatic plans of these temples have been included in the thesis. Most of these have not been published so far and had to be specially prepared by me.

I am deeply thankful to my Professor and guide, Dr. M. Rama Rao, for having suggested to me this study of the Vijayanagara temples and giving me valuable guidance besides lending me the negatives of many photographs which I could not myself take. I tender my grateful thanks to Miss A. Suryakumari, M.A., (Sri Venkatesvara University) for helping me in preparing the plans included in this thesis, to Dr. K. Rajayyan and Dr. V. Yasodadevi (Sri Venkatesvara University) for helping me in putting diacritical marks.

TIRUPATI,
27th *July*, 1966.

V. Kameswara Rao

CONTENTS

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GLOSSARY

Architecture

Adhaḥ-padma	Lotus in the lower part of the *adhiṣṭāna.*
Adhiṣṭāna	Base.
Ālingapaṭṭikā	Band connecting the *adhiṣṭāna* and wall.
Aṁtarāḷa	Ante-chamber
Balipīṭha	The stone pedestal on which Bali is offered.
Citra-tōraṇa	A decorative device above a niche.
Dhruvabēra	Fixed image.
Dhvaja	Flag.
Dhvajastaṁbha	Flag-staff in the temple.
Dīpastaṁbha	Lamp pillar.
Drāviḍa	An order in which the *sikhara* or cupola is six sided or eight sided.
Dvāra	Entrance.
Dvārapālaka	Gate-keeper.
Dvitala	Two storeyed.
Ēkatala	One storeyed.
Gaḷa	Neck.
Garbhagṛha	Sanctum.
Gōpura	Oblong structure above the entrance of a *prākāra.*
Grīva	Neck
Iḍal	Lotus like member in the capital of a pillar.
Kalaśa	Finial.

Kalyāṇamaṇṭapa	..	Hall where the marriages of the deities are celebrated.
Kapōta	..	Cornice.
Kīrtimukha	..	Lion's face.
Kōṣṭa	..	Niche.
Kumbhapañjara	..	Pilaster with a vase at the base and a cage at the top.
Kumuda	..	Rounded projecting member of an *adhiṣṭāna*.
Kūṭa	..	Structure with a *sikhara* or cupola of four faces.
Kūṭa-kōṣṭa	..	Niche surmounted by a *kūṭa*.
Madhya-padma	..	Lotus in the centre of the *adhiṣṭāna*.
Mahāmaṇṭapa	..	Great hall beyond *mukhamaṇṭapa*.
Makara	..	Mythical crocodile.
Makara-tōrana	..	Decorative device above a niche with *makaras* at ends with plumes hanging below.
Maṇṭapa	..	Hall.
Maṭha	..	Religious institution.
Mukhamaṇṭapa	..	Hall before the *antarāḷa*
Nāgara	..	Temple order in which the *sikhara* or cupola is four sided.
Nandimaṇṭapa	..	Pavilion erected for housing the sacred bull.
Nāṭyamaṇṭapa	..	Dance hall.
Padma	..	Moulding presenting the curves of the lotus.
Pānavaṭṭa	..	Outlet for the *abhiṣēka* water.
Pañjara	..	Cage like part above one or two pilasters (a miniature shrine decoration).
Patra-tōrana	..	Variety of decoration above a niche consisting of leaves and branches.
Paṭṭa	..	Band.
Phalaka	..	Square plank like member.
Piṭha	..	Pedestal or base.

Pradakṣina	..	Ambulatory.
Prākāra	..	Passage around the temple (Enclosure).
Prāsāda	..	The temple.
Prastara	..	Entablature.
Puṣpa-pōtikā	..	Lotus bud hanging below the extended part (arm) of a pillar capital.
Ratha	..	Temple car.
Śālā	..	Structure with an oblong or wagon top.
Śālā-kōṣṭa	..	Niche with the top like a śālā.
Śikhara	..	Cupola or the part above the *grīva* or neck and below the *kalaśa*.
Siṁhalalāṭa	..	Lion's face.
Sōmasūtra	..	Square or round object below a linga or image with an outlet through which the water poured over the deity passes (same as *pānavaṭṭa*).
Staṁbha	..	Column or pillar.
Śukanāsa	..	Gable like part projecting from the front face of the *vimāna*.
Tala	..	Storey.
Taḍi	..	A kind of necking in the capital of a pillar or pilaster.
Tōraṇa	..	Decorative device above a niche; Gateway.
Tripaṭṭa	..	Part containing three bands, one in the centre and two sloping inwards above and below.
Upapīṭha	..	Lower base of a structure.
Upāna	..	Lowest member of *adhiṣṭāna*.
Ūrdhva-padma	..	Upper lotus.
Vēdi	..	Pedestal.
Vimāna	..	Tower rising above the sanctum or *garbhagṛha*.
Yāḷi	..	Leogryph.
Yōni	..	Circular part into which a linga is stuck.

Sculpture and Iconography

Abhaya	..	Palm open with fingers pointing up.
Añjali	..	Both palms joined in salutation.
Cinmudra	..	The thumb and the index finger joined with the other fingers upraised.
Daṇḍahasta	..	Hand thrown forward and held straight like a stick or like the trunk of an elephant.
Jñānamudra	..	The pose of the hand in which the tips of the middle finger and of the thumb are joined together and held near the heart, with the palm of the hand turned towards the heart.
Gaja-hasta	..	Same as *Daṇḍa-hasta*. (Also mentioned as *kari-hasta*).
Kartarī	..	The index and the middle fingers upraised in the shape of a pair of scissors.
Kaṭakāhasta	..	Palm with the tips of the fingers loosely applied to the thumb, so as to form a ring or resemble a lion's ear.
Katyāvalambita	..	The pose of the hand when the arm is let down hanging by the side of the body and hand is made to rest on the loins, (Also mentioned as *kaṭi*).
Madhyamā	..	The middle finger.
Namaskāra	..	Making obeisance to elders. Also prostration.
Sandarśanamudra	..	Same as *cinmudra*.
Siṁhakarṇa	..	Same as *kaṭakāhasta*.
Sūci	..	Palm with the index finger pointing forward.
Śukatuṇḍa	..	Fingers put so as to resemble a parrot's beak.
Tarjanī	..	Palm with all the fingers closed and the index finger up raised.
Tripatāka	..	Palm with the three central fingers upraised and the others folded in.
Varada	..	Palm with the fingers pointing downwards.
Vismaya	..	The fore-arm upraised and the palm with all its fingers also upraised and with its back to view.

Vyākhyānamudra	..	Same as *cinmudra.*
Yōga-mudra	..	Palm of the right hand placed in that of the left hand and both together laid on the crossed legs of the seated image.
Aṅkuśa	..	Elephant goad.
Bāṇa	..	Arrow.
Daṇḍa	..	Stick or staff.
Dhanus	..	Bow.
Gadā	..	Club.
Hala	..	Plough.
Khaḍga	..	Sword.
Khēṭaka	..	Shield
Musala	..	Pestle
Nāga	..	Serpent
Nāgapāśa	..	Noose formed in the shape of a serpent.
Paraśu	..	Axe
Pāśa	..	Noose
Śakti	..	Spear
Śūla	..	Long weapon with a pointed end.
Ṭaṇka	..	Chisel
Triśūla	..	Three-pronged weapon with a long handle.
Vajra	..	Thunderbolt.
Vakradaṇḍāyudha	..	Curved stick.
Agni	..	Flame or fire
Akṣamāla	..	Rosary of beads
Bhikṣapātra	..	Begging bowl.
Cakra	..	Disc
Cāmara	..	Fly whisk
Ḍamaru	..	A small drum with hollow body open at the ends.

Daṇta	..	Tusk
Ghaṇṭā	..	Bell
Jaṭā	..	Plait of hair.
Kalaśa	..	Vessel.
Kamaṇḍalu	..	Vessel with a handle and spout in the front.
Kapāla	..	Skull
Khaṭvanga	..	Long bone surmounted by human skull.
Kukkuṭa	..	Cock
Kuṇta	..	Long weapon with pointed end.
Mayūrapiñcha	..	Bundle of peacock feathers.
Mōdaka	..	Ball of rice
Mṛga	..	Deer
Nāga	..	Snake
Nīlōtpala	..	The blue lily.
Padma	..	Lotus
Pustaka	..	Book
Śaṁkha	..	Conch
Śruk, Śruva	..	Sacrificial ladles.
Utpala	..	Lily
Vēṇu	..	Flute made from a thin and hollow bamboo.
Viṇa	..	Indian lute.
Ardhōruka	..	Shorts
Channavīra	..	An ornament hung round the neck by a string so as to lie over the chest.
Girdle	..	Belt
Graivēyaka	..	Neck ornament.

Hāra	..	Necklace
Jaṭāmakuṭa	..	Plaits of hair formed into a head ornament.
Kankaṇa	..	Wristlet.
Kapālamāla	..	Garland of skulls.
Karaṇḍamakuṭa	..	Crown made in the shape of a bowl-shaped vessel.
Kēyūra	..	Ornament for the shoulders.
Kirīṭamakuṭa	..	Conical cap sometimes ending in an ornamental top carrying a central pointed knob.
Kucabandha	..	Breast band.
Kuṇḍala	..	Ear-ornament.
Makarakuṇḍala	..	Ear-ornament formed in the shape of a mythical crocodile.
Manjīra	..	Ornament worn below the ankle.
Mēkhala	..	Waist ornament.
Pādavalaya	..	Rings worn above the ankle.
Pādukās	..	Wooden sandals.
Patrakuṇḍala	..	Ear-ornament formed in the shape of a leaf.
Pūrṇōruka	..	Trousers.
Ratnakuṇḍala	..	A jewelled circular ear-ring.
Saṁkhapatrakuṇḍala	..	A kind of ear-ornament in the shape of a conch shell.
Sarpakuṇḍala	..	Ear-ornament resembling a cobra.
Siṁhalalāṭa	..	Lion's face
Udarabandha	..	Stomach belt
Yajñōpavīta	..	Sacred thread.
Āliṅgana	..	Embracing.
Bhujangalalita	..	One leg bent at the knee and resting on the ground and the foot of the other leg lifted up and kept above the level of the knee.
Bhujangatrāsa	..	Same as above but with the upraised foot kept at level or below the knee of the leg resting on the ground.

Catura	The right foot resting on the ground and the left foot upraised with toes touching the ground.
Dvibhaṅga	The body in two bends.
Lalita	*Catura* in the reverse order.
Nṛtta	Dance pose.
Padmāsana	A sitting pose where the two legs are kept crossed so that the feet are brought to rest upon the thighs (A kind of pedestal).
Samabhaṅga	Body with the no bends.
Sukhāsana	A comfortable sitting posture.
Tribhaṅga	Body in three bends.
Urdhvajānu	One leg resting on the ground and the other leg lifted up almost to the level of the crown.
Utkuṭikāsana	Posture in which the deity sits with heels kept close to the bottom and with the back slightly curved.
Vīrāsana	Sitting with the left leg bent at the knee and resting on the seat and the right leg hanging.
Vyatyastapāda	Standing with the legs below the knees crossed.

LIST OF ILLUSTRATIONS

LIST OF PLANS

ABBREVIATIONS

E.C.	..	Epigraphia Carnatica.
E.I.	..	Epigraphia Indica.
Hindu Ico.	..	Hindu Iconography (Gōpīnātha Rao)
J.A.H.R.S.	..	Journal of the Āndhra Historical Research Society.
M.E.R.	..	Annual Reports on Epigraphy, Madras.
S.I.I.	..	South Indian Inscriptions.
T.T.D. Ins.	..	Tirumala-Tirupati-Dēvasthānam Inscriptions.

INTRODUCTION - RĀYALASEEMA

Āndhra Pradesh is one of the states in the Indian Union and is situated between Latitudes 12°-40′ North, to 19° - 15′ North and Longitudes 76° - 45′ East to 84° - 50′.[1] It consists of twenty districts, viz.* Śrīkākuḷam, Viśākhapatnam, East Gōdāvari, West Gōdāvari, Kṛiṣṇa, Gunṭūr and Nellōre, together constituting the Northern Circars, Chittoor, Cuḍḍapah, Anantapūr and Kurnool, which were part of the Carnatic region and have been recently named the Rāyalaseema area and Mahaboobnagar, Hyderābad, Mēdak, Nizāmābād, Ādilābād, Karīmnagar, Warangal, Khammam and Nalgoṇḍa, forming the Telangāna area.

Topography:

The Āndhradēśa, of which Āndhra Pradesh is a part, is bound by the Bay of Bengal in the east. " A line drawn from Madras to Bangalore and from there to the confluence of the Varada and Prāṇahita and from there across the Mahēndragiri to the sea shows the extent of this region. The Telugu language is spoken in a wide area. The border line of this linguistic area starts in the north on the shore of the Bay of Bengal. It follows the Ṛṣikulyā river, crosses the Eastern Ghats and enters the former Bastar State. Then it crosses the Sabari river which separates the Sunkum and Bijji taluqs and which reaches its confluence with the Gōdāvary including the southern parts of the districts of Chanda and Pūn. From there the line goes south and reaches the confluence of the Mañjīra and the Gōdāvary. Going farther south, it separates the Kannaḍa and Telugu areas of the Bīdar district. From here it runs straight to the south, cuts through the Bellāry district and passes through the Anantapūr district into the Mysore State taking within its fold the districts of Bangalore, Kōlār, Nandi and Chittaldurg. Then it passes through the North Arcot and Chingleput districts and ultimately reaches the Bay."[2] This vast area constitutes about 1/9 of the total area and its population 1/10 of the total population of India. Today, Telugu, the language of Āndhra Pradēsh, occupies a place next to Hindi among the languages of India.[3]

For over twenty years the word ' Rāyalaseema ' is being used as denoting the area covered by the five districts of Bellāry, Anantapūr, Cuḍḍapah, Kurnool and Chittoor. The district of Bellary is now included in the Mysore State. The word ' Rāyalaseema ' means in Telugu the ' *Seema* ' or land of the ' Rāyas ' or the territory over which the Rāyas of Vijayanagara ruled.

The four districts of Rāyalaseema are contiguous to Anantapūr district, the central one of the four districts, lies between 13° - 41′ and 15° - 14′ North and 76° - 49′ and 78° - 9′ East. It is bound on the north by Bellāry and Kurnool districts, on the west by Bellāry district and the state of Mysore, on the south by the same state and on the east by Cuḍḍapah district. Chittoor district is bound on the north by the districts of Anantapūr, Cuḍḍapah and Nellore, on the east by Chingleput district,

1. *Vijñāna-Sarvaswamu*, Vol. IV, p. 1247.
2. Dr. M. Rāma Rāo - *Āndhra through the Ages*, p. 1.
3. Dr. M. Rāma Rāo - *The Case for an Āndhra Province*, pp. 3-5.

* This book was written before 1972.

on the south by North Arcot district and on the west by the Mysore State. The Cuḍḍapah district, the south-eastern most part of Rāyalaseema, is situated between 13° - 27′ and 15° -14′ North and 77° - 61′ 79° - 29′ east with an area of 8723 square miles. The district is bound on the north by Kurnool district, on the east by Nellore district, on the south by Chittoor district and Mysore territory and on the west by Anantapūr district. The Kurnool district is between 14° - 54′ and 16° - 18′ North and 77° - 21′ and 79° - 34′ east and is bound on the north by the Tungabhadrā and Kriṣṇā rivers, on the north-east by Guntūr district, on the east by the Nellore district, on the south by the Cuḍḍapah and Anantapūr districts and on the west by the Bellāry district.

Anantapūr forms part of the southern extremity of the Mysore Plateau, which slopes from south to north. In the south the country has an elevation of about 2200 feet, which gradually decreases to about 1000 feet at Gooty in the north, and to 900 feet at Tāḍpatri in the north-east. The eastern side of the district, towards Cuḍḍapah, is hilly, the Eṟṟamalas or Eṟṟakoṇḍalu flanking that frontier in the north and other detached hills breaking it further south. The north-eastern part is, for the most part, an open plain of black-cotton soil, surrounded by ridges of the Eṟṟakoṇḍalu ranges and containing long valleys running into it. Excluding this and the western portions of the Gooty taluk, which forms part of the Bellāry cotton soil plain, generally the district is a barren, treeless, undulating plain of red soil, broken by long ridges of almost equally barren and treeless hills. In the hollows between the ridges are groves here and there; but the uplands are extraordinarily bare and even on the hills the vegetation is sparse and none of it of any density. In the south, the Penukoṇḍa taluk is interspersed by hills and much of it is consequently unfit for cultivation. Hindupūr is for the most part flat and Maḍakaira is hilly and rocky towards the south, but to the west it is more level. Excepting the northern parts of the district, where there is extensive cotton soil, the land is generally poor and infertile, formed from the granitoid rocks on which it lies. But in Maḍakaśira it is richer and, aided by a better supply of water, more productive. Through the Tāḍpatri taluk run the Mucukōṭa hills. In other parts of the district granite occurs in clustered and detached dome-shaped masses, often of great boldness and beauty. The principal clusters are those at Pālasamudram and Penukoṇḍa. The highest point in the latter is 3091 feet above the sea level. Nearly the whole of the district is drained by the river Pennār which enters it from the south and after a course of about eighty miles nearly due north, turns suddenly eastwards near Penna-Ahōbalam and about fifty miles farther passes on into Cuḍḍapah. The Chitrāvatī river enters the district in its south-east corner and flows northwards. After feeding the great tanks at Bukkapaṭṇam and Dharmavaram, it turns to the north-east and leaves the district in the Tāḍpatri taluk, entering soon afterwards into the Pennār. A small portion of the Maḍakaśira and Kaḷyāṇdurg taluks is drained by the Hagari.

The Chittoor district may be roughly divided into two regions, viz., the uplands and the plains. The Eastern Ghats traverse the district from the south-west to the north-east. Starting from Kangoṇḍi in the south-west, they run in a north-eastern direction across the Palamanēr taluk and the eastern part of the Puṅganūr taluk and then turning towards the east, cut the Chittoor and Candragiri taluks up to Tirupati. Beyond Tirupati, the range is broken by a broad valley, known as the Māmaṇḍūr valley. Farther, the ghats follow a north-east course, touch the Kāḷahasti taluk and enter the Nellore district. The country, west of the ghats in the taluks of Puṅganūr, Madanapalli and Vāyalpāḍ, forms a plateau ranging in elevation from 2000 to 2500 feet. There are numerous hills in the plateau taluks of Madanapalli, Puṅganūr and Vāyalpāḍ and in the eastern taluks of Kāḷahasti and Puttūr. The most important of them are the Horsley Hills (4100 feet) in the Madanapalli taluk and the Nagari Hills in the Puttūr taluk. The district

is drained by several small streams and rivers like the **Pāpāghnī**, the Pincha, the **Kauṇḍinya**, the **Pālār**, the Poyney, the Āraṇi and the Suvarṇamukhī.

The Cuḍḍapah district consists of two well marked natural divisions. The four south-western taluks, forming part of the Mysore plateau, stand at a greater elevation (1500 to 2250 feet) than the rest of the district. Separated by the Śēṣācala and Pālakoṇḍa hills, the other taluks lie at a lower level. The conditions of these two tracks differ widely. The upland taluks are mainly composed of red, infertile soil broken up by numberless groups of small rocky hills. Much of the low country is made up of a wide expanse of black-cotton soil, backed by the brown line of the hills dotted here and there with clumps of bobble trees and small rocky elevations, which are covered with verdure in the wet season in their most sheltered nooks, but for much of the year are burnt up and arid. Except the Pālakoṇḍa range, which thus divides the district, the hills in Cuḍḍpah are usually too disconnected to have received any specific names or largely affect the configuration of the country. The only exception are the spurs of the Nallamalais, which run down from Kurnool into the taluks of Badvel and Prodduṭūr in the extreme north. The whole of the district drains into one river, the Pennār. This runs from west to east below the Pālakoṇḍa hills through the low country taluks, and passes into the Nellore district through the gap in the Eastern Ghats of Sōmaśilā. Its chief tributaries in the lower taluks of Cuḍḍapah are the Sagilēru, which flows through Badvēl and Siddavaṭam and the Kundēru which passes through Prodduṭūr. The four upland taluks drain into three main streams–the Cheyyēru, the Pāpāghnī and the Chitrāvatī which eventually find their way through gaps in the Pālakoṇḍa hills and join the Pennār in the low country.

Two long ranges of hills, the Nallamalas on the east and the Eṛṛamalas on the west, divide the Kurnool district north and south into three well defined sections, viz., the country to the east of the Nallamalas, that between this range and the Eṛṛamalas and that to the west of the Eṛṛamalas. The eastern most of these sections, which include the taluks of Cumbhum and Mārkāpuram, is about 600 feet above sea level and very hilly. Throughout the greater part of its length a range of hills known as the Velikoṇḍalu (a part of the Eastern Ghats) divides it from the Nellore district. Between this range and the Nallamalas to the west, several low parallel ridges cut up the country into valleys, and through these the hill streams draining the eastern slopes of the Nallamalais force their way. Two passes, the Mantrā-lamma, or Dōrnāl and the Nandikanuma, lead through the Nallamalas into the central section of the district and the Southern Railway runs through the latter. This central section, the Nandyāl valley, is for the most part a flat open valley between 700 and 800 feet above sea level and covered with black-cotton soil. It is crossed from east to west by the great watershed between the Kṛṣṇa and Pennār systems and it is drained to the south by the Koṇḍēru, a tributary of the latter river, and to the north by the Baṇāvāsi and other minor streams which fall into the former. From the east, the Nallamalas run down into a flat-topped plateau. In the dry season, the valley presents a most arid appearance. The chief rivers of Kurnool are the Tungabhadrā and the Kṛṣṇā, while several smaller streams drain several parts of the district. Chief of these are the Guṇḍlakamma and its tributaries, the Rāḷḷa-Vāgu, Tīgalēru, Kaṇḍlēru and Duvvalēru all rising in the Nallamalais. These are the rivers and the streams in the eastern section of the district. The only river of importance in the western section is the Hindri which rises in the Pattikoṇḍa taluk and falls into the Tungabhadrā at Kurnool town. Its chief tributaries are the Dhōne-Vāgu and the Hukrī. The portion of this western section which lies to the north of the railway line drains into the Hindri.

History :

The first known important landmark in the history of Rāyalaseema is provided by the edicts of Aśōka at Yeṟṟaguḍi [4] and Rājulamandagiri in the Kurnool district. These show that this area formed part of the Mauryan empire.

The next epoch is that of the Śātavāhanas whose empire included this region. The steeds of Gautamīputra Śātakarṇi are said to have drunk the waters of the three seas. The Nāsik *Praśasti* of Gautamīputra Śātakarṇi refers to three hill ranges, Mahēndra, Cakōra and Siriṭhana as situated within the dominions of Gautamīputra Śātakarṇi.[5] Of these, the last has been identified with the Śrīśailam hill in the Kurnool district.[6] A large number of ship type coins of Pulumāvi III have been obtained on the Coramandal Coast between Madras and Cuḍḍalore. An inscription of the last Śātavāhana king was found at Mykādoni in the Kurnool district mentioning a territorial division named the *Śātavāhana-āhāra*.[7] Śātavāhana coins have been found in the Anantapūr district. All these evidences indicate that the bulk of the Rāyalaseema area was included in the Śātavāhana empire in the first and second centuries A. D.

The next epoch in the history of this region was that of the Ikṣvākus. Early inscriptions mention two divisions, viz., *Pūngi-rāṣṭra* and *Hiraṇya-rāṣṭra*, the former corresponding to the area between Śrīśailam in the Kurnool district in the west and the Bay of Bengal in the east, lying on either bank of a stream named Guṇḍlakaṁma and including parts of Kurnool, Nellōre and Guṇṭūr districts. The latter division corresponded to parts of Cuḍḍapah and Kurnool. The names of these two divisions were derived from two tribes, the Pūgiyas and the Hiraṇyakas who held them as Ikṣvāku relations and feudatories.[8]

The Pallavas and the Early Cāḷukyas ruled over the eastern and western parts of Rāyalaseema respectively as contemporaries, the former from 300 to 900 A. D. and the latter from 550 to 750 A. D. The Rāṣṭrakūṭas took over the western part of this area and ruled over Anantapūr, Cuḍḍapah and Kurnool up to 973 A. D. as contemporaries of the Pallavas. There were two short interludes during the period of Pallava rule, one on account of the ancient Cōḷa king, Karikāla, occupying parts of the Kurnool district for some time and leaving some of his descendants there and also on account of Kadaṁba Mayūraśarman temporarily seizing the Śrīśailam region. The Bāṇās flourished in this area as Pallava feudatories.

Hiraṇya-rāṣṭra in the Cuddapah and Kurnool districts, renamed Rēnāḍu 7000, was ruled during the 6th, 7th and 8th centuries by a branch of the Cōḷas and popularly known as the Cōḷas of Rēnāḍu, sometimes as feudatories of contemporary powers and sometimes independently.

The next important epoch is that of the Cōḷas of the Tamil country. Āditya I conquered the eastern part of this region about 900 A. D., upsetting Pallava rule and his successors, from Parāntaka to Kulōttuṅga III, continued to rule over this area. The period of later Cōḷa rule coincided with the rise and expansion of the later Cāḷukyas of Kāḷyāni. The districts of Anantapūr, Cuḍḍapah and Kurnool became the bone of contention between these two imperial powers. For the most part, however, these

4. Yazdāni - *The Early History of the Deccan*, Parts I to VI, p. 70.
5. *Epi. Ind*, VIII, Nasik Ins. no. 2.
6. Dr. M. Rāma Rāo - *Śātavāhana Commemoration Volume*, p. 53.
7. *Epi. Ind*, XIV, pp. 153-155.
8. Dr. M. Rāma Rāo - *Nāgārjunakoṇḍa Souvenir*, p. 9.

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western districts of the Telugu country during the early years of the reign of Harihara I. The fort of Gutti (in the Anantapūr district) is said to have been "the nave of the wheel of the sovereignty over the whole earth" under his control.[14] Bukka I also figures in the inscriptions of the Tirumala Tirupati region. Two villages were gifted by him for two offerings to be made to god Venkatēśvara at Tirumala.[15] Harihara II (1377 - 1404 A. D.) was a great devotee of god Mallikārjuna of Śrīśailam. He built the *mukhamaṇṭapa* before the Mallikārjuna temple at Śrīśailam and enlarged the *maṇṭapa* of the southern *gōpura* in the *prākāra* of the same temple.[16] His queen, Viṭṭhalāmbā, got a flight of steps constructed on the path leading to the Pātāḷagaṅgā at Śrīśailam.[17] In 1388 A. D., a certain Mullai Tiruvenkaṭa Jiyyar instituted the *Māśi-tiruṇāḷ* in the Tirumala temple in the name of Harihara I.[18] An inscription of 1390 A. D. mentions the *Tīruppāvai* or the festival during which psalms were sung within the hearing of the processional image and his consort.[19] Another, dated in 1392 A. D., refers to the *Viḍayyāri* day of each of the festivals celebrated at Tirumala.[20] The *Kōḍai-tiruṇāḷ* is referred to in an inscription of 1404 A. D.[21] An inscription, dated in Ś. 1323 (1401 A. D.), records a gift of the Kāḷahastīśvara temple, Kāḷahasti by a *guru* named Pūrṇagiri, a disciple of Amarēndragiri.[22] Another, dated in Ś. 1325 (1403 A. D.), records the gift of the village of Śivāpuram to god Mallikārjuna of Candragiri by a private individual.[23] A record, dated in Ś. 1327 (1405 A. D.), records the construction of the temple of Varadarājadēva at Hiriya-Velagaṭūru (Puṅganūr Taluk of the Chittoor district) and the gift of land as *sarvamānya* to the temple by Lakhaya Nāyaka, the son of Mupeya Nāyaka, who was the chief sentry of *mahāpradhāna* Jommana Oḍeya.[24] Dēvarāya II (1422-1446 A. D.), the greatest ruler of the Sangama dynasty, made several benefactions to Lord Venkaṭēśvara's temple at Tirumala. He made a substantial gift for the restoration of *Vēdapārāyaṇam* in that temple.[25] He visited the temple of Tirumala and worshipped the god in November, 1428 A. D. An inscription of Dēvarāya II, dated in Ś. 1347 (1425 A.D.), records the building of a *gōpura* to the Bhairavēśvara temple at Mōpūr (Cuḍḍapah district) by Tirumalarāya, a servant of the king[26]. Another, dated in Ś. 1355 (1433 A. D.), records a gift by the principal residents of some villages in the Pottapi-nāḍu, Lēmbaka, Tāḷapāka, Ṭanguṭūr and Opili, to the temple of Chokkanātha Perumāḷ on the bank of the Bāhunadī (Cheyyēru).[27] A gift made by a certain Chikkarasar to god Kāḷahastīśvara is recorded in an inscription dated in Ś. 1357 (1435 A.D.)[28]. A record, dated in Ś. 1359 (1437 A.D.), mentions that certain Tirukkara Piḷḷai Malyana Uḍayān Vēlān of *Taniyal-nāḍu* constructed the *Sōpānamaṇḍapa*, the south compound wall, shrines for Gaṇēśa and Kṣētrapāla in the temple of

14. *S. I.*, I, p. 167.
15. *T. T. D. Ins*, I, no. 178.
16. M. E. R. 11 of 1915.
17. *Local Records*, 18, p. 404.
18. *T. T. D. Ins*, I, no. 185.
19. *Ibid*, no. 187.
20. *Ibid*, no. 190.
21. *Ibid*, no. 191.
22. M. E. R. 192 of 1903.
23. M. E. R. 315 of 1922.
24. M. E. R. 227 of 1931-1932.
25. *T. T. D. Ins*, I, no. 199.
26. M. E. R. 496 of 1906.
27. M. E. R. 606 of 1907.
28. M. E. R. 193 of 1903.

Piḷḷaiyār Sengalunir Piḷḷayār at Tiruttani.[29] Mallikārjuna, the last of the Sangama family, is represented in the records from both Tirumala and Tirupati.

The Sāḷuva Dynasty : A branch of the Sāḷuva family was ruling over the *Candragiri-rājya* with headquarters at Candragiri during the reign of Mallikārjunaraya of the Sangama dynasty.[30] Sāḷuva Narasiṁha succeeded to the family estate of Candragiri in 1456 A.D.[31] He made Candragiri the store-house of his treasures.[32] The '*Sāḷuvābhyudayam*', written by Rājanātha Ḍiṇḍima, states that he made Candragiri his residence for the purpose of worshipping Viṣṇu at Tirupati (Tirumala.)[33] Here, he performed the *Suvarṇamēru-mahādāna* on the occasion of a *Śivarātri.* He then received a very large amount of money heaped up before him by the kings of several countries and distributed it among scholars.[34] In the last verse of Canto III god Viṣṇu, who is worshipped at Venkaṭādri (Tirumala), is contrasted with Sāḷuva Narasiṁha who was at Candragiri.[35] While Narasiṁha was at Candragiri as governor, Vyāsa-tīrtha, a famous *Mādhva* saint, visited the place. Narasiṁha accorded a fitting reception to him and the *ācārya* is said to have stayed at Candragiri for several years as an adviser.[36] The Portuguese called Candragiri as 'Narasinga' after the name of Sāḷuva Narasiṁha.[37]

According to an inscription from Munnar in the South Arcot district, dated 1464 A.D., Candragiri was being ruled by Dakṣiṇa Kapilēśvara Kumāra Mahāpātra, a deputy of the Gajapati king Kapilēndra.[38] Obviously, the Gajapatis lead an expedition against Candragiri, during the last days of Sangama rule, on their way to Kāncī and took the fort. Another inscription, found in the same village mentions Sāḷuva Narasiṁha as the ruler of Candragiri in 1466 A. D.[39] Narasiṁha must have reconquered Candragiri and the other parts of the province from the Gajapatis by 1466 A. D. Narasiṁha usurped the throne of the Vijayanagara Empire in 1486 A. D. and the kingdom thereafter came to be called after him[40]. There are several inscriptions of this ruler in the Tirumala-Tirupati temples. From an inscription, dated in 1468 A. D., it is known that he constructed a *gōpura* at the foot of the Tirumala hill and arranged for feeding visitors in a choultry near it.[41]

The Tuluva Dynasty : Vīra Narasiṁha (1505- 1509 A. D.), the first ruler of this third dynasty of Vijayanagara, which succeeded the Sāḷuva family, was a great devotee of god Mallikārjuna of Śrīśailam. He once visited that temple and paid homage to the god.[42] Several benefactions were made to the

29. M. E. R. 130 of 1942-1943.
30. Dr. R. Subrahmanyam - *The Sūryavaṁśī Gajapatis of Orissa,* p. 46.
31. *T. T. D. Ins.* II, no. 4.
32. Dr. B. A. Saletore - *Social and Political Life in the Vijayanagara Empire,* Vol. I, pp. 140-141.
33. Dr. S. K. Ayyangār - *Sources of Vijayanagara History,* pp. 90, 91.
34. *Ibid,* pp. 90, 91.
35. *Ibid,* pp. 90, 91.
36. Dr. S. K. Ayyangār - *History of Tirupati,* II, p. 193.
37. Heras - *The Āravīḍu Dynasty of Vijayanagara,* I, p. 311.
38. M. E. R. 51 and 92 of 1919.
39. M. E. R. 53 of 1919.
40. K. A. N. Śāstri - *A History of South India,* p. 263.
41. *T. T. D. Ins,* II, no. 34.
42. *S. I. I.,* IX-2, no. 475.

Rāmalingēśvara temple of Tāḍpatrī during his time. An inscription, dated in Ś. 1431, records the construction of the *Bhōgamanṭapa, gōpura,* and *prākāra* in the temple.[43] The Rāyalaseema reached the acme of its glory in the reign of the illustrious emperor, Kṛṣṇadēvarāya (1509 - 1529 A. D.). He was a great benefactor of the temples of Śrīśailam, Kāḷahasti and Tirumala. While returning after the capture of the fortress of Koṇḍavīḍu from the Gajapatis, the monarch visited Śrīśailam in the company of his queens, Cinnādēvī and Tirumaladēvī and made valuable gifts to god Mallikārjuna.[44] A certain Parvatanāyuḍu, a servant of the king, gilded the copper-plates round the sanctum and the *mukhamanṭapa* of the same temple.[45] A minister, named Candrāśekharāmātya built the *kalyānamanṭapa.*[46] Another subordinate built the *yāgaśālamanṭapa.*[47] Śrī Venkaṭēśvara was the patron deity of this monarch. On every important occasion he visited Tirumala and obtained the blessings of the god. His first visit to the temple was on 10th February 1513 A. D. Inscriptions record eight visits of this monarch to the temple which resulted in substantial and valuable presents being made to Śrī Venkaṭēśvara. The metal images of the king and his two queens, Cinnādēvī and Tirumaladēvī are found in the Tirumala temple. He built the hundred-pillared *manṭapa* and the big *gōpura* in the Kāḷahastīśvara temple of Kāḷahasti, in 1516 A. D.[48] The forts at Candragiri and Penukoṇḍa were improved in the time of Kṛṣṇarāya.[49] The erection of the king's palace (Rājāh's *mahal*) in the Candragiri fort is also attributed to Kṛṣṇarāya.[50] Kṛṣṇarāya was succeeded by his brother, Acyutarāya (1529-1543 A. D.), who was confined to the palace at Candragiri during the period of his brother's rule. Immediately after the death of Kṛṣṇarāya, he came to Tirumala and had himself coronated there. He too was a great benefactor of the temples of Kāḷahasti and Tirumala. As emperor, he visited Candragiri several times and stayed for some time in its fortress in the year 1532 A. D.[51] He visited Tirumala in 1533 A. D., accompanied by his queen, Varadājī and son, Kumāra Venkaṭādri, and presented many valuable jewels to the god. He presented some more costly jewels on another occasion.[52] Acyutarāya visited Śrīśailam in 1542 - 1543 A. D., and made valuable gifts to the temples.[53] The emperor is credited with the construction of the queen's palace (Rāṇī's *mahal*) in the Candragiri fort.[54] Acyuta was succeeded by his son, Venkaṭa, but as the latter was not of age, his maternal uncle, Salakarāju Tirumala became the regent despite the opposition of the nobles. This Tirumala caused the boy and two of his uncles to be assassinated.[55] According to an inscription, dated June 24, 1545 A. D., prince Venkaṭa succeeded Acyuta and died soon after. From the same inscription, it is also known that Sadāśiva was placed on the throne by Aḷiyarāmarāya, his brother-in-law and thus became the real ruler of the Karṇāṭaka kingdom.[56] Sadāśiva was king only in name and the real power

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43. *S. I. I.*, IV, no. 802.
44. M. E. R. 18 of 1915.
45. *Mack. Colln*, 15-3-2.
46. M. E. R. 13 of 1915.
47. *Mack. Colln*, 15-3-2.
48. M. E. R. 196 of 1903.
49. *Further Sources of Vijayanagara History*, III, pp. 99-101.
50. Heras - *The Āravīdu Dynasty of Vijayanagara*, I. p. 311.
51. Dr. N. Venkaṭaramaṇayya - *Studies in the History of the Third Dynasty of Vijayanagara*, pp. 30, 31 and 42.
52. *T. T.D. Ins*, III, no. 17.
53. *Local Records*, Vol. 16, p. 452.
54. Heras - *The Āravīdu Dynasty*, I, p. 311.
55. K. A. N. Śāstri - *A History of South India*, p. 278.
56. *Epigraphia Carnāṭica*, IV, no. 58.

lay in the hands of Rāmarāya who, in the due course, assumed royal titles. The opponents of Rāmarāya who could not tolerate this created confusion in the land to the south of Candragiri which was under their control.[57] Candragiri was wrested from the rebels by Cina Tiṁma, the cousin of Rāmarāya.[58] After the tragic defeat of the Vijayanagara armies in the battle of Rākṣasi-Tangaḍi (Taḷḷikōta) in 1566 A.D., Tirumala, the brother of Rāmarāya, escaped to Vijayanagara, took hold of the phantom emperor Sadāiva and enormous treasures and fled to Penukoṇḍa in the Anantapūr district. During the course of the reorganisation of the empire, he constituted the Tamil area into a *rājya* with Candragiri as its capital and entrusted it to his youngest son, Venkaṭa.[59] At Penukoṇḍa, Sadāiva remained king only in name, though in reality a prisoner, until 1568 when Tirumala is said to have murdered him and seized the throne for himself.[60] Tirumala was succeeded by his son, Śrī Ranga I in 1572 A. D.[61] When the Sultān of Bījapūr, Āli Ādil Shāh invaded Penukoṇḍa in 1576 A. D., Śrī Ranga retired to Candragiri in the Chittoor district with all his treasures as a measure of a safety and from here negotiated with the sultān of Gōlkoṇḍa as a counter measure.[62] Śrī Ranga was followed in 1586 by his brother, Venkata II. The transfer of the capital from Penukoṇḍa to Candragiri took place, according to some writers in the year 1585 A. D. in the time of Venkaṭa II.[63] According to others Candragiri became the capital under Venkaṭa II in 1592 A. D.[64] Candragiri enjoyed great prosperity during the reign of Venkaṭa II. He succeeded, to a large extent, in restoring peace and order and retrieving the empire from imminent dissolution. In 1597 - 1598 he suppressed a rebellion of the Kṣatriya feudatories of Rāyalaseema, captured their leader, Kṛṣṇamarāju and imprisoned him at Candragiri.[65] Venkaṭa II was a munificent patron of letters. Tarigoppula Mallana, a resident of Candragiri, wrote the *'Candrabhānucaritramu'* during his reign. This Mallana was the ' *Rāyasam* ' officer while his elder borther, Dattanāmātya was the ' *Pradhāni* ' or secretary in the court of Venkaṭa II.[66] A Jesuit Mission flourished at Candragiri during his reign enjoying much patronage. These missionaries ran a school under a Hindu teacher here for the education of the children of the nobles of the empire. There was a good gymnasium here where the nobles of the realm practised wrestling and other exercises.[67] Venkaṭa II received an envoy from the Mughal emperor, Akbar.[68] The Sultān of Bījapūr, Ibrahīm Ādil Shāh II also sent an embassy to Candragiri in 1604 A.D. Probably the Bījapūr Sultān wanted to form a defensive alliance with Venkaṭa II to check the ambitious schemes of the Mughal emperor, Akbar.[69] Venkaṭa II died in 1614 A. D. The site on which Fort St. George, Madras stands was granted to Mr. Francis Dey, the Chief Factor of the English there, by Śrī Rangarāya in 1639, the king being then resident at Candragiri.[70] During the days of Śrī Ranga III,

57. K. A. N. Śāstri - *A History of South India*, p. 279.
58. *Ibid*, p. 280.
59. *Ibid*, p. 285.
60. *Annual Report of the Archaeological Department*, Southern Circle, Madras, 1919-1920, p. 31.
61. K. A. N. Śāstri - *A History of South India*, p. 286.
62. *Ibid*, pp. 286, 287.
63. Rice - *Epigrāphia Carnāṭica*, III, Intro. p. 28.
64. Saletore - *Social and Political Life in the Vijayanagara Empire*, I, pp. 140, 141.
65. Śāstri - *A History of South India*, p. 288.
66. Tarigoppula Mallana - *Candrabhānucaritramu*, pp. 1, 2.
67. Heras - *The Āravīḍu Dynasty*, I, pp. 313, 314.
68. *Ibid*, pp. 337, 338.
69. *Annual Report of the Archaeological Department*, Southern Circle, Madras, 1919-1920, p. 31.
70. *Imperial Gazetteer of India*, Madras, II, pp. 28, 29.

the Nāyaks of Madura and Tanjore and the Uḍayārs of Mysore became very powerful. The intervention of the Bījapūr Sultān in South Indian affairs made the task of Śrī Ranga III all the more difficult. After him the empire dwindled in size and importance and it was finally destroyed by Ṭipu Sultān who set fire to Ānegondi in 1786.

Temples

Rāyalaseema is rich in temples belonging to the Early Cāḷukya, Pallava, Cōḷa and Vijayanagara periods. These temples have not received the attention that they deserve by scholars so far. A systematic survey and description of the monuments of Rāyalaseema as also of Āndhradēsa was undertaken by Dr. M. Rāma Rāo who has already published several learned articles and monographs on them. Temples built in the Early Cāḷukyan period are found at Satyavōlu and Mahānandi in the Kurnool district.[71] The Paraśurāmēśvara temple of Guḍimallam, Chittoor district is the only example of a Pallava monument in the Rāyalaseema area. Dr. M. Rāma Rāo ascribed the Early Cāḷukyan temples of Satyavōlu and Mahānandi to the seventh century A.D. on stylistic grounds. Cōḷa temples are found at Kāḷahasti, Toṇḍamanāḍ, Jōgi-Mallāvaram, Laḍḍigam and Mēlpāḍi, all in the Chittoor district.

Vijayanagara kings were very great builders. During this period were constructed many fortresses, big palaces and temples. Temples built in the Vijayanagar period are well known for their size, details of decoration, sculpture and painting that they contain. Referring to the Vijayanagara temples A.L. Basham remarked, "for brilliancy of decorative imagination the Vijayanagara style of architecture was never surpassed in Hindu India."[72] Pure Vijayanagara temples built in their entirety are found in the Rāyalaseema area, places like Tāḍpatri, Lēpākṣi, Penukoṇḍa, Kadiri and Gōraṇṭla in the Anantapūr district, Puṣpagiri and Rāyacōṭi in the Cuḍḍapah district, Sōmapālem, Nārāyaṇavanam, Nāgalāpuram, Candragiri and Maṅgāpuram in the Chittoor district, and Mārkāpuram and Śrīsailam in the Kurnool district. Vijayanagara kings made structural additions like *maṇṭapas, prākāras* and *gōpuras* to the temples of earlier periods in many places in south India. In Rāyalaseema such additions are found at places like Tirumala, Tirupati, Kāḷahasti Tirucānūr, Ahōbilam and Śrīsailam. The temples of Tāḍpatri and Śrīsailam are famous for the sculptures of the Vijayanagara period. Referring to the Tāḍpatri temples, Smith remarked, "the best examples of the Vijayanagara style are to be found, perhaps, not at the capital, but at Tāḍpatri (Tārpatri), Anantapūr District, ...,in gateways erected during the sixteenth century by a prince subordinate of Vijayanagara. Fergusson, who devoted two full-page illustrations of the Tāḍpatri green stone sculptures, judged them to be on the whole, perhaps, in better taste than anything else in the style."[73]

Dates of Temples : Some temples, which did not contain any inscriptions have been dated approximately on stylistic basis. Other temples where epigraphs were available have been dated on the basis of the date given in the earliest dated inscription.

The Approach : In the following pages is given, first a description of temples, big and small, found today in about 12 sites in Rāyalaseema, most of which are still under worship. The description includes architectural features, sculpture and iconography. The details, involving the use of technical terms and unavoidable repetition off and on, are important on their own account as basic facts but more so as they serve as a means of studying the architecture of a particular period in the larger context of Indian architecture as a

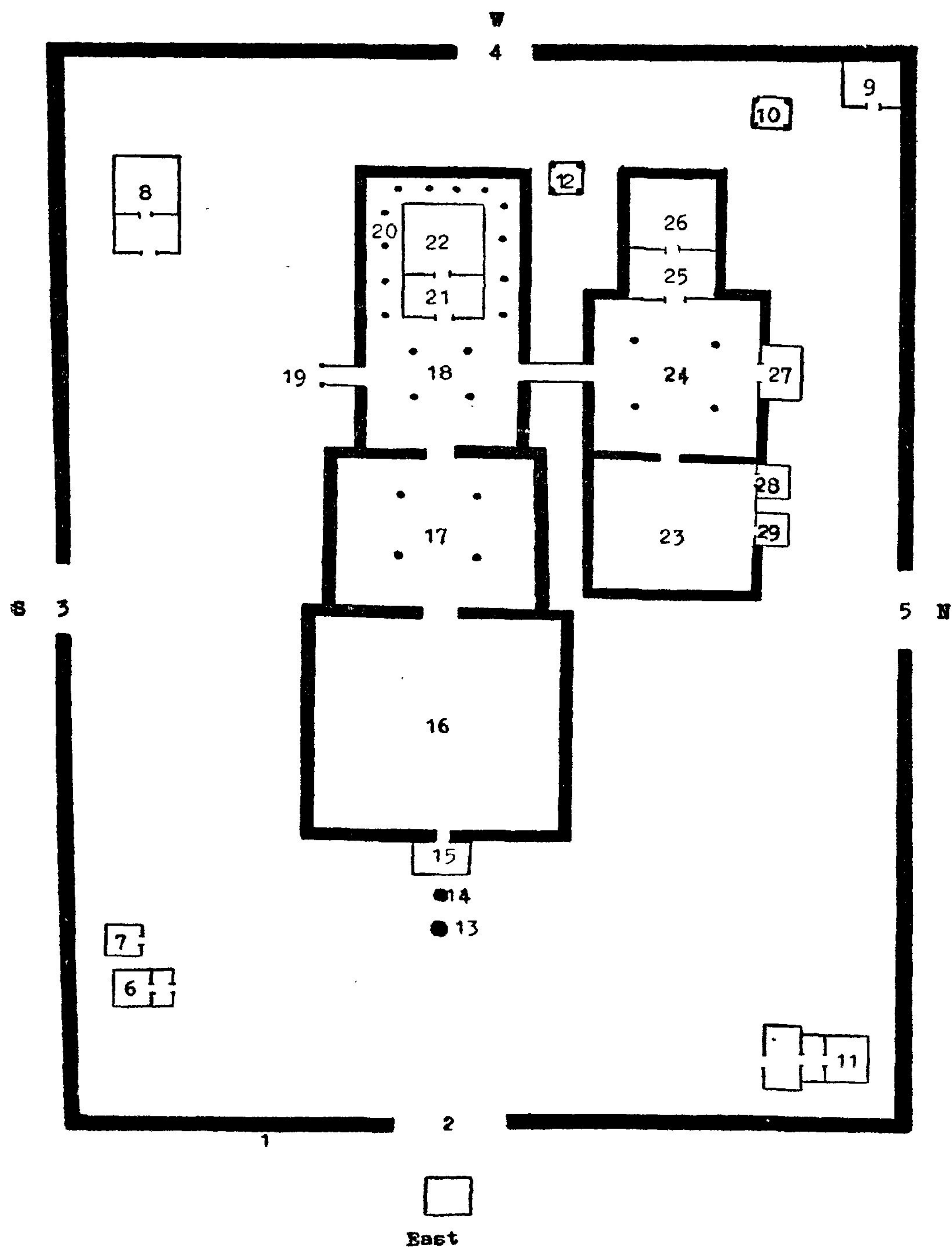
71. Descriptions of these temples are found in Dr. M. Rāma Rāo's book Entitled 'The Early Chalukyan Temples of Āndhradēsa '.
72. A. L. Basham - *The Wonder that was Ind*, p. 359.
73. Vincent Smith - *Fine Art in India and Ceylon*, revised by K. De. B. Codrington, p. 137.

whole down the ages. Vijayanagara temples of Rāyalaseema are peculiar both in their general plan and some important details. Even where there are no differences the details help to a clearer understanding of the evolution of the well-known Vijayanagara style of architecture. Lastly, a detailed study of the architectural, sculptural and iconographic features of these temples also help a study in the stark contrast between these temples and those which are radically different, both in general plan and detail, belonging to another area, e.g., the Hoyasala temples of Mysore.

Part I

ARCHITECTURE

Plan–Lakṣmīnarasiṁha temple, Kadiri.



Lakṣmīnarasiṁha Temple, Kadiri.

1. *Prākāra* wall
2. East *gōpura*
3. South *gōpura*
4. West *gōpura*
5. North *gōpura*
6. Āñjanēya shrine
7. Anantaśāyi shrine
8. *Kalyāṇamaṇṭapa*
9. Temple kitchen
10. *Ūñjal maṇṭapa*
11. A small shrine
12. A *maṇṭapa*
13. *Balipīṭha*
14. *Dhvajastaṁbha*
15. Garuḍa shrine
16. *Mahamaṇṭapa* of the main shrine
17. Connecting *maṇṭapa* of the main shrine
18. *Mukhamaṇṭapa* of the main shrine
19. South porch
20. *Pradakṣiṇa*
21. *Aṁtarāḷa* of the main shrine
22. *Garbhagṛha* of the main shrine
23. *Mahamaṇṭapa* of the Dēvī shrine
24. *Mukhamaṇṭapa* of the Dēvī shrine
25. *Aṁtarāḷa* of the Dēvī shrine
26. *Garbhagṛha* of the Dēvī shrine
27. *Śayanagṛha*
28. Small shrine
29. Small shrine

I. THE LAKṢMĪNARASIṀHASVĀMI TEMPLE, KADIRI

Kadiri is the headquarters of a taluk of that name in the Anantapūr district. It is on the Pākāla-Dharmavaram section of the Southern Railway. The town is famous for a temple, dedicated to Viṣṇu under the name of Lakṣmīnarasiṁha. The town has been named after the *Khadira* tree (Acacia Catchedu), under which the idol of the deity is said to have been originally found.[1]

An inscription, dated in 1352 A. D., states that the temple was built by a Nāyaka in that year.[2] Another inscription, dated in 1353 A. D., states that a jewel was gifted to the temple by Gōpana, an officer of Kumāra Kampana II.[3] Yet another inscription, dated in 1530 A. D., records the gift of land to the temple by a relation of king Kṛṣṇarāya.[4]

Description of the temple :

The Prākāra : The temple is situated inside the town amidst dwelling houses inside a spacious walled enclosure (No. 1 of plan) and faces the east. There are four entrances to the enclosure, one in each cardinal direction, all surmounted by *gōpuras.*

The Gōpuras : Of all the four *gōpuras*, the east *gōpura* (No. 2 of plan) is the biggest and elaborately constructed. The *adhiṣṭāna* of this *gōpura* is partly buried in the ground and the members that are visible from bottom upwards are—*gaḷa* cut into compartments by short pilasters, a broad projecting *paṭṭa*, another *paṭṭa, padma,* broad *gaḷa, tripaṭṭa,* another *gaḷa* cut into compartments and *āliṅgapaṭṭikā.* The wall is decorated with three pilasters, *sālā-kōṣṭa* and three pilasters. The pilasters have Vijayanagara capitals. The brick superstructure consists of four *talas* each containing a row of the *kūṭa, pañjara, śālā, pañjara,* and *kūṭa* series. The *śikhara* is oblong and is surmounted by a row of *kalaśas.* The *adhiṣṭāna* of the south *gōpura* (No. 3 of plan) is similar to that of the east *gōpura* and its walls are plain. The brick superstructure has fallen. The *adhiṣṭāna* and walls of the west *gōpura* (No. 4 of plan) are plain. The brick superstructure contains three *talas* each with the *kūṭā, pañjara śālā* series. The *śikhara* is oblong and contains a row of *kalaśas* above. The *adhiṣṭāna* and walls of the north *gōpura* (No. 5 of plan) are also plain. The brick superstructure contains three *talas* each with a row of the *kūṭa, pañjara, kūṭa, pañjara* series. The *Śikhara* is oblong and has a row of *kalaśas* above (Pl. I-1).

The Courtyard : The Āñjanēya Shrine : A small Āñjanēya shrine is located in the south-east corner of the courtyard (No. 6 of plan). It faces the north and consists of the *garbhagṛha* and a verandah before it. The walls of the *garbhagṛha* are plain and the roof is flat. The *garbhagṛha* houses a standing image of Āñjanēya.

1. *Gazetteer of the Anantapūr District,* Vol. II, 1930, p. 121.
2. M. E. R. 522 of 1906.
3. M. E. R. 523 of 1906.
4. M. E. R. 525 of 1906.

The Anantaśāyi Shrine : To the west of the Āñjanēya shrine is a shrine of Anantaśāyi which also faces the north (No. 7 of plan). It is similar in all respects to the Āñjanēya shrine and its *garbhagṛha* enshrines a *Śayana* or reclining image of Viṣṇu.

The Kalyāṇamaṇṭapa : The *Kalyāṇamaṇṭapa* is situated to the south-west of the main shrine and faces the east (No. 8 of plan). It is in two sections, the front part at a lower level and the hind part at a higher level. The front part contains a row of six pillars with Cōḷa capitals. The elevated part is reached by a flight of steps guarded by elephants and contains two rows of six pillars each with Cōḷa capitals. There is a pavilion at the extreme west, formed by three rows of four pillars each with Cōḷa capitals. There is a low *vimāna* above the pavilion with a round *śikhara* belonging to the *Vēsara* order. The elevated section is walled in the north, west and south and the walls are plain.

The Temple Kitchen : The temple kitchen is situated in the north-west corner of the courtyard (No. 9 of plan).

The Ūñjal-Maṇṭapa : To the south-west of the temple kitchen is the *Ūñjal-maṇṭapa* or swing-pavilion with four tall pillars having Vijayanagara capitals and a flat roof above (No. 10 of plan).

A Small Shrine : There is a small shrine facing the south in the north-east corner of the court-yard (No. 11 of plan). It consists of the *garbhagṛha*, *antarāla* and a verandah before it. The walls of the *garbhagṛha* and *antarāla* are plain. The *vimāna* above the *garbhagṛha* has only one *tala* with a row of the series - *kūṭa, pañjara, śālā, pañjara* and *kūṭa*. There is a step above the *tala* containing a lion in each of the four corners. The *śikhara* is round and belongs to the *Vēsara* order.

Another Maṇṭapa : To the north of the *garbhagṛha* of the main shrine there is a *maṇṭapa* of four pillars with a *vimāna* above (No. 12 of plan). Out of these four pillars, two have one projecting pillaret each, while the other two have the figure of a woman on a block, projecting from the shaft. All the pillars have Vijayanagara capitals. The *vimāna* above the *maṇṭapa* has one *tala* with a row of the series - *kūṭa, pañjara, śālā, pañjara* and *kūṭa* and a *Nāgara śikhara*.

The Main Shrine (*Pl.* I-2, *Pl.* II-1) : The main shrine is situated in the centre of the courtyard. It faces the east and consists of the *garbhagṛha* and *antarāla* surrounded by a *pradakṣiṇā*, *mukhamaṇṭapa*, connecting *maṇṭapa* and *mahāmaṇṭapa*. A small shrine housing Garuḍa is located in front of the *mahā-maṇṭapa*. The *Dhvajastambha* and *Balipīṭha* are located behind the Garuḍa shrine (Nos. 13 and 14 of plan). The length of the main shrine is 155 feet. The *adhiṣṭāna* below the *pradakṣiṇa* wall is four feet six inches in height and contains from bottom upwards - *upāna, padma*, broad *paṭṭa, tripaṭṭa, gala* and *āliṅgapaṭṭikā*. The outerside of the walls is decorated with pilasters having Cōḷa capitals and *śālā-kōṣṭas*. The *vimāna* which rises above the *garbhagṛha* is of the *ekatala* type containing a row of the series-*kūṭa, pañjara, śālā, pañjara* and *kūṭa*. There is a *phalaka* or step above this *tala* containing a seated lion in each of the four corners. There is another *phalaka* above it containing the figure of Garuḍa seated with hands in *añjali*, in each of the four corners. The *śikhara* is four sided and belongs to the *Nāgara* order.

The Garuda Shrine : This shrine (No. 15 of plan) is situated in front of the *mahāmaṇṭapa*. It is a square structure having plain walls and a four faced *Nāgara śikhara* above the roof.

The Mahāmaṇṭapa (*Pl.* II-2): This *maṇṭapa* (No. 16 of plan) is a square structure measuring forty feet each side. It contains twenty eight pillars which are of the following types: (*a*) pillar with *yāḷi* bracket, (*b*) pillar with one pillaret projecting, (*c*) pillar with two pillarets projecting and (*d*) pillar with three pillarets projecting. All the pillars have Vijayanagara capitals. The ceiling of the *mahāmaṇṭapa* was originally painted but the paintings have faded. The cornice of the *mahāmaṇṭapa* has a concave upper portion and a convex lower portion. There is a row of brick-built arches known as *chunchu* on the edge of the roof of the *mahāmaṇṭapa*.

Connecting Mantapa : The *mukhamaṇṭapa* and the *Mahamaṇṭapa* are connected by another *maṇṭapa* (No. 17 of plan), with an entrance in its east wall. There are four pillars having Cōḷa capital in the centre of this *maṇṭapa*.

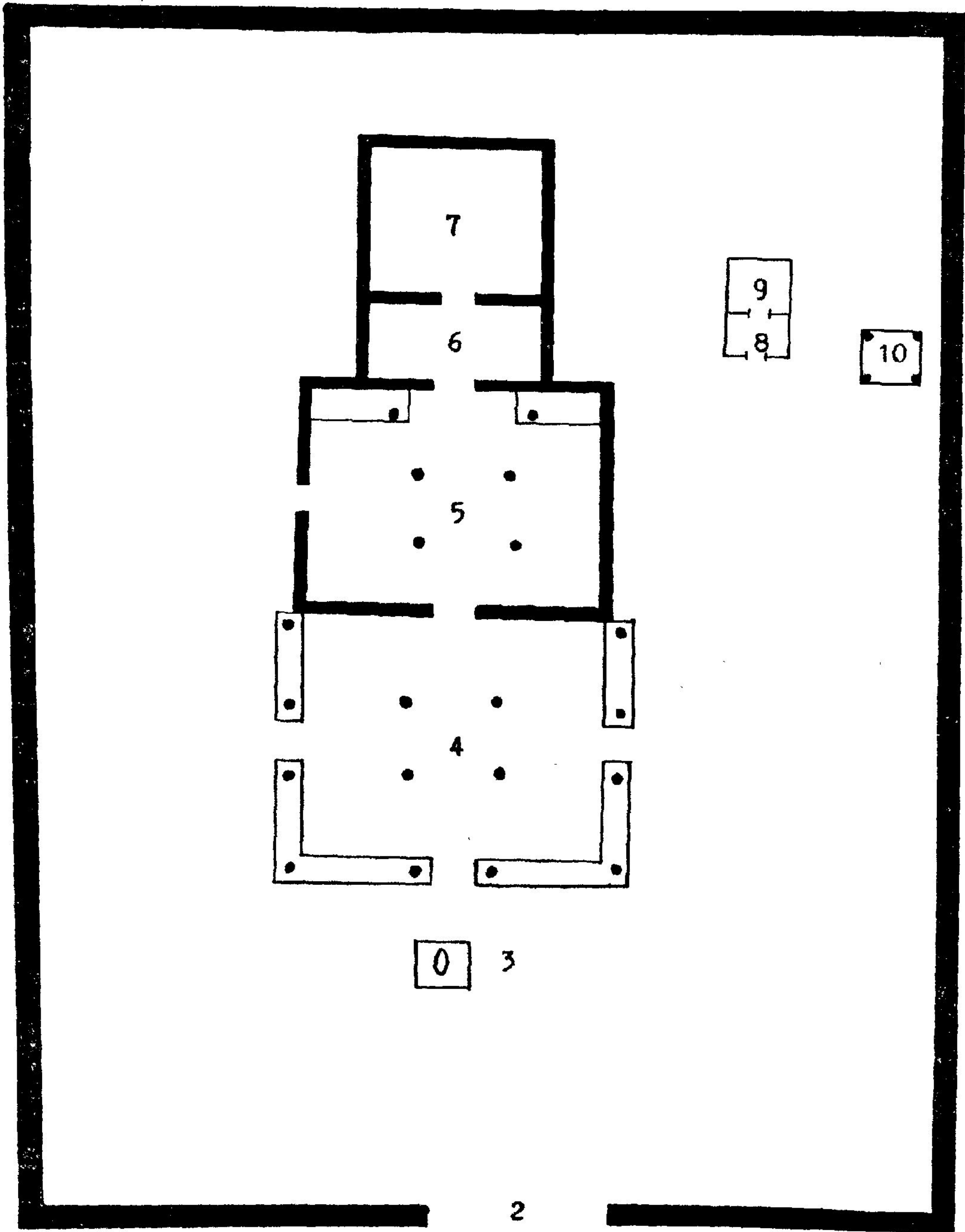
The Mukhamaṇṭapa: This *maṇṭapa* (No. 18 of plan) has entrances in the east, south and north. There is a porch before the southern entrance (No. 19 of plan). There is a covered verandah connecting the northern entrance and the *mukhamaṇṭapa* of the Dēvī shrine which is to its north. There is a small room in that passage where metal images of Viṣṇu, Kṛṣṇa-Kāḷiyadamana and Lakṣmīnārayaṇa are kept. The entrance porch in the south has a *vēdi*, with a pillar on either side of the passage in its centre. There are four pillars having Cola capitals in the centre of the *mukhamaṇṭapa*. The ceiling above these pillars has a double square with a lotus in the centre.

The Antarāḷa, Garbhagṛha and Pradakṣina : The *pradakṣina* (No. 20 of plan) round the *garbhagṛha* and the *antarāḷa* contains a row of four pillars each in the south, west and north with Cōḷa capitals. The entrance of the *antarala* (No. 21 of plan) is plain. The *garbhagṛha* (No. 22 of plan) houses the stone images of seated Narasimha and Prahlada standing before him.

The Dēvi Shrine : This shrine is situated immediately to the north of the main shrine, faces the east and has the *garbhagṛha*, *antaraḷa mukhamaṇṭapa* and *mukhamaṇṭapa*. The first three members stand on an *adhiṣtana* which has, from bottom upwards, *upana*, broad *patta*, *tripatta*, *gala* cut into compartments *aliṅgapattika*. The outer side of each wall of the *garbhagṛha* is decorated with two pilasters, *śala-kōṣta* and two pilasters. The pilasters have Cōḷa capitals. The outerside of each of the two side walls of the *antaraḷa* is adorned with pilaster, *śala-kōṣta* and pilaster. The *vimana* above the *garbhagṛha* of the shrine is of the *ēkatala* type containing a row of the series—*kūta*, *pañjara*, *sala*, *pañjara* and *kūta*. There is a *phalaka* above the *tala* with a lion in each of the four corners. The *śikhara* is four sided and belongs to the Nāgara order. There is a single metal *kalaśa* above the *śikhara*.

The *mahāmaṇṭapa* (No. 23 of plan) contains four rows of four pillars each, which are of the following types:- (1) pillar with *yāḷi* bracket, (2) pillar with one pillaret projecting, (3) pillar with two pillarets projecting and (4) pillar with three pillarets projecting. There are two pillars each of which contain the figure of a woman standing on a block projecting from the shaft. One more pillar has the figure of Bālakṛṣṇa standing. All the pillars have Vijayanagara capitals. There are two small shrines (Nos. 28 and 29 of plan) in the northern edge of the floor of the *mahāmaṇṭapa*. Both of them face the south. The *mukhamaṇṭapa* (No. 24 of plan) contains four pillars in the centre having Vijayanagara capitals. Built against the north wall of the *mukhamaṇṭapa* is the *Śayanagṛha* (No. 27 of plan), facing the south. It has an *ēkatala vimana* with a *Nāgara sikhara*. The *aṇṭarāḷa* has a plain entrance. The *garbhagṛha* (No. 26 of plan) houses a seated image of the Dēvī.

Plan—Mādhavarāya temple, Gōranṭla



Mādhavarāya Temple, Gōraṇṭla

1. *Prākāra* wall
2. *Gōpura*
3. Garuḍa image on a vēdī
4. *Mahāmaṇṭapa*
5. *Mukhamaṇṭapa*
6. *Antarāla*
7. *Garbhagṛha*
8. *Antarāḷa* and *garbhagṛha* of a small shrine
9. *Antarāḷa* and *garbhagṛha* of a small shrine
10. A *maṇṭapa*

II. THE MĀDHAVARĀYASVĀMI TEMPLE, GORAṆṬLA

Gōraṇṭla, a small village in the Hindūpuram taluk of the Anantapūr district is situated on the Kadiri-Hindūpuram road, about thirty miles from Kadiri. The village contains a temple dedicated to Viṣṇu under the name of Mādhavarāyasvāmi.

An inscription, dated in Ś. 1276 (1354 A. D.), records the construction of the temple by a king named Narasiṁha of the Sāḷuva family.[5] Other inscriptions supply the following interesting information. One, dated in Ś. 1446 (1524 A. D.), states that the agent of Vākiṭi Āḍepa nāyuḍu granted land to the temple for festive processions on the *daśami* days of every month.[6] A record, dated in Ś. 1452 (1530 A. D.), mentions *Gōraṇṭla-sīma* which was conferred as a fief or *nāyaṁkara* on the son of the Vākiṭi Mallapa nāyuḍu.[7] Another inscription, dated in Ś. 1455 (1533 A. D.), states that Timmappa nāyudu the son of Vākiṭi Mallapa nāyudu, ordered the *sthānikas*, citizens and the temple cook to revive the processions in the temple which had been neglected till then.[8] One inscription, belonging to the reign of Venkaṭapatirāya who was then ruling at Penukoṇḍa, and dated Ś. 1532 (1610 A. D.), registers the grant of certain taxes to the temple for the merit of the king and of Chika Venkaṭappa nāyuḍu.[9]

Description of the Temple :

The temple stands in the centre of a big courtyard surrounded by a compound wall (No. 1 of plan) at the western end of the village and faces the east. The only entrance to the courtyard is in the east and is surmounted by a *gōpura* (No. 2 of plan), which is now in ruins. The *adhiṣṭāna* of this *gōpura* is partly buried in the ground and the members that are visible from bottom upwards are - *gaḷa* cut into compartment by short pilasters, *tripaṭṭa*, another *gaḷa*, *paṭṭa*, *padma*, broad *paṭṭa*, another *gaḷa*, *tripaṭṭa*, another *gaḷa* cut into compartments and *āliṅgapaṭṭikā*. The Vijayanagara emblem, *i. e.*, boar and an inverted sword before it is found on the *adhiṣṭāna*. The walls are in a ruined condition (Pl. III-1) and seem to have been decorated with pilasters and *śāla-kōṣṭas*. Passing through this *gōpura* one enters the courtyard.

The temple (Pl. III-2) consists of the *garbhagṛha* (No. 7 of plan), *antarāḷa* (No. 6 of plan), *mukhamaṇṭapa* (No. 5 of plan) and *mahāmaṇṭapa* (No. 4 of plan). There is a stone image of Garuḍa on a *vēdi* (No. 3 of plan) in front of the *mahāmaṇṭapa*. The temple is eighty five feet long. The *garbhagṛha* is a square of twelve feet side. The *antarāḷa* measures six feet east-west and twelve feet north-south. The *mukhamaṇṭapa* and *mahāmaṇṭapa* are square structures measuring thirty seven feet and thirty feet each side respectively. The first three members stand on an *adhiṣṭāna*, three feet high containing the following members from bottom upwards - *upāna*, *paṭṭa*, *gaḷa*, *tripaṭṭa*, another *gaḷa* and *āliṅgapaṭṭikā*.

5. M. E. R. 92 of 1912.
6. M. E. R. 181 of 1913.
7. M. E. R. 182 of 1913.
8. M. E. R. 183 of 1913.
9. M. E. R. 184 of 1913.

The outerside of the walls of these structures is plain. The walls are built of large blocks of stone accurately fitted. The *vimāna* above the *garbhagṛha* is of the *ēkatala* type containing the series - *kūṭa*, *pañjara*, *śāla*, *pañjara* and *kūṭa*. The *śikhara* is four sided and belongs to the *Nāgara* order.

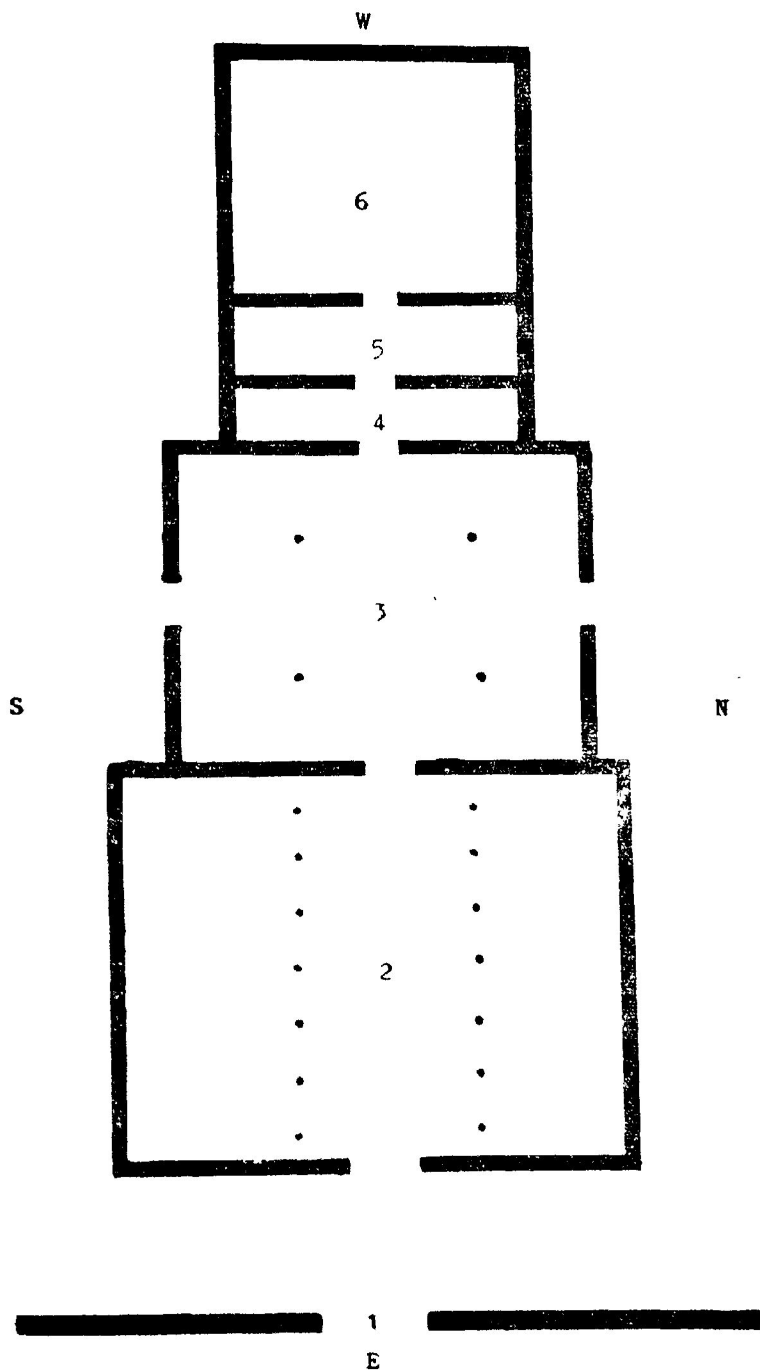
There is a narrow *vēdi* along the edges of the *mahāmaṇṭapa* on which stand pillars supporting the roof (Pl. III-3). On this *vēdi* are four pillars in the east, three in the south and three in the north. There are four pillars in the centre of the maṇṭapa. There is a pillar on either side of the entrance of the *mukhamaṇṭapa*. Out of ten pillars on the *vēdi*, six are of the following description: rectangular part recess with a hexagonal band, square part, *padmabandha*, *taḍi*, *kumbha*, *iḍaḷ* and expanded *phalaka*. The capitals of these pillars are in the typical Vijayanagara style. There are four pillars, one on either side of the entrance in the east and in the north which are peculiar. Each pillar (Pl. IV-1 and 2) has an elephant at the base standing with the trunk hanging in front. On the back of the elephant stands a lion with its forelegs raised up and mouth wide open. In the remaining part of the pillar from above the head of the lion are the *padmabandha*, *taḍi*, *kumbha*, *iḍaḷ* and expanded *phalaka*. The capitals are similar to those of the other pillars. The elephant, which forms the base is one foot eight inches in length, one foot six inches in breadth and one foot in height. The height of the lion which substitutes the shaft of the pillar is three feet two inches. The *phalaka* is two feet six inches each side. The cornice above the pillars of the *mahāmaṇṭapa* has a concave upper portion and a convex lower portion. There is a narrow parapet plastered all over and all along the edge of the roof of the *maṇṭapa*.

The *mukhamaṇṭapa* has entrances in the east and south. The door jamb on either side of the eastern entrance contains an elephant at the base and a lion standing on it. Above the lion is an elegant scroll decoration. Beyond this door jamb is a *dvārapālaka*. The lintel contains the figure of Gajalakṣhmī. The *mukhamaṇṭapa* contains four pillars in the centre and corresponding pilasters in the walls. There is a pail with a pillar on it on either side of the entrance of the *antarāḷa*. Each of the pillars in this *mukhamaṇṭapa* is divided into sections, two oblong and one polygonal. The rectangular portions of the pillars carry five deity sculptures. The ceiling above the four central pillars has the double square design. The entrance of the *antarāḷa* is guarded by a *dvārapālaka* on either side. The *garbhagṛha* houses an imposing image of Viṣṇu.

There is a small shrine consisting of the *garbhagṛha* and *antarāḷa* (Nos. 9 and 8 of plan) to the north of the main shrine. Its walls are plain and the roof flat. To its north is a *maṇṭapa* (No. 10 of plan) on four pillars. The pillars have typical Cōḷa capitals.

TWO TEMPLES OF PENUKOṆḌA

Plan-Rāma temple, Penukoṇḍa.



1. Entrance 2. A *maṇṭapa* 3. *Mukhamaṇṭapa* 4. *Antarāḷa* 5. *Antarāḷa* 6. *Garbhagṛha.*

III. TWO TEMPLES OF PENUKONḌA

Penukoṇḍa, the headquarters of a taluk of that name in the Anantapūr district, is reachable by bus from Hindūpuram, twenty four miles distant, and from Dharmavaram about the same distance. The place is also connected by rail and the Penukoṇḍa railway station is on the Guntakal-Bāngalōre section of the Southern Railway.

The place is referred to as *Ghanagiri* or *Ghanādri* in Vijayanagara inscriptions.[10] It was the second capital of the Vijayanagara empire. The place is famous for its hill-fortress which was constructed in 1354 A.D., during the reign of Bukka I,[11] and later improved during the time of Kṛṣṇarāya.[12] There are two temples in the fort, one dedicated to Śiva and the other to Rāma, standing side by side to the north of the palace known as the Gagana-Mahal (Pl. V-1).[13]

It is not possible to determine the exact date of construction of these temples because there is no inscriptional evidence. It may however be inferred from a few stylistic features that these temples belong to the early Vijayanagara period.[14]

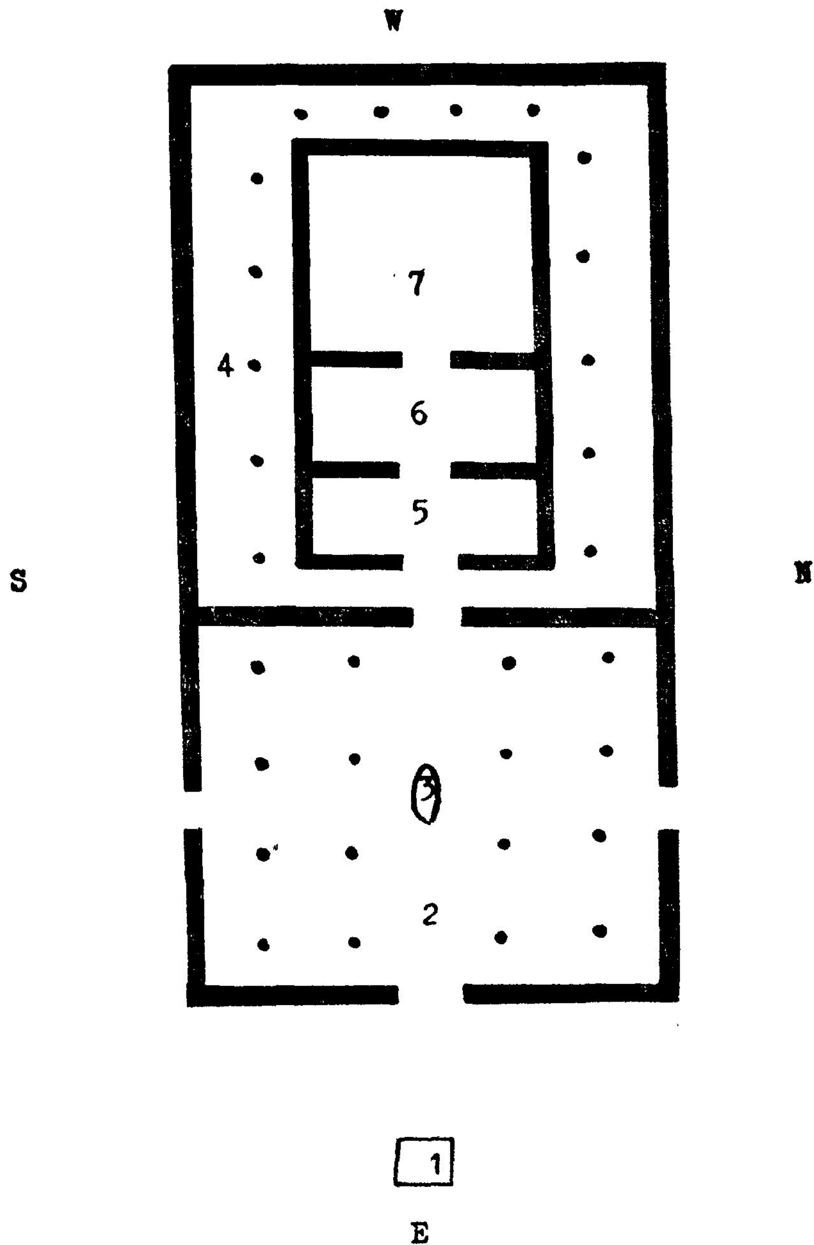
Description of the Temples :

The Rāma Temple : This temple faces the east. The approach to the temple is through a *dvāra* with a *maṇṭapa* of two pillars (No. 1 of plan) on either side of it. The capitals of these pillars are in the Cōḷa style.

The temple (Pl. V-2 and Pl. VI-1) contains the *garbhagṛha* (No. 6 of plan) *antarāḷa* in two sections (Nos. 4 and 5 of plan), *mukhamaṇṭapa* (No. 3 of plan) and a *maṇṭapa* added recently before it (No. 2 of plan). The *garbhagṛha*, *antarāḷa* and *mukhamaṇṭapa* stand on a high *adhiṣṭāna* containing from bottom upwards - *upāna*, *paṭṭa*, *padma*, broad *paṭṭa*, *gaḷa*, fluted moulding, another *gaḷa* cut into compartments and cornice decorated with *siṁhalalāṭa* gables. The outerside of the walls of the *garbhagṛha* is decorated with a narrow projection containing pilaster, *śālā-kōṣṭa* and pilaster, narrow recess containing a *kuṁbha-pañjara*, broad projection containing a pilaster *śālā-kōṣṭa* and pilaster, narrow recess containing *kuṁbha-pañjara* and narrow projection containing pilaster, *śālā-kōṣṭa* and pilaster. The exterior of each of the two side walls of the *antarāḷa* is decorated from west to east with pilaster, pilaster surmounted by a *citra-tōraṇa* topped by a *siṁhalalāṭa* (Pl. VI-2), projection with pilaster, *śālā-kōṣṭa* and pilaster, recess containing a pilaster surmounted by a *citra-tōraṇa* topped by a *siṁhalalāṭa*, pilaster, recess with two pilasters, niche surmounted by a solid semi-circular *makara-tōraṇa* with a *siṁhalalāṭa* at its top and pilaster. The south wall of the *mukhamaṇṭapa* is decorated from west to east with pilaster, niche surmounted by a solid semicircular *makaratōraṇa* with a *siṁhalalāṭa* at its top, pilaster, niche surmounted by a semicircular *makara-tōraṇa* topped by *siṁhalalāṭa*, two pilasters, niche and pilaster. The pilasters have Vijayanagara capitals.

10. M. E. R. 331 of 1901.
11. M. E. R. 339 of 1901. *Epigrāphia Indica*, VI, p. 327.
12. K. A. Nīlakanṭa Śāstri and Dr. N. Venkataramanayya, *Further Sources of Vijayanagara History*, III, pp. 99-101.
13. Originally there seem to have been several temples at this place, but most of them came to be ruined.
14. These two temples have only three members on the axis. Pillars with *yāli* bracket, *prākāra*, and *gōpura* which are distinct features of the 16th century Vijayanagara temples are conspicuous by their absence in these two temples.

Plan–Śiva temple, Penukoṇḍa.



1. Naṅdi on a *vēdi* 2. *Mukhamaṇṭapa* 3. Naṅdi
4. *Pradakṣiṇa* 5. *Aṅtarāḷa* 6. *Aṅtarāḷa* 7. *Garbhagṛha*

The north wall of the *mukhamaṇṭapa* has similar decorations. The cornice above the walls is slightly projecting and contains *siṁhalalāṭa* gables with human heads and figures in dance poses inside. There is a row of *makaras* above the cornice. The *vimāna* is of brick and plastered all over and contains a single *tala* consisting of *kūṭa*, two *pañjaras*, *śālā*, two *pañjaras* and *kūṭa*. Above this *tala* is the *phalaka* on which there are four *kūṭas* one in each of the four corners. There is a deity figure moulded out of brick and plaster in the four directions on the *gaḷa*. The *śikhara* is round and belongs to the *Vēsara* order.

The *mukhamaṇṭapa* contains four pillars in the centre with corresponding pilasters in each of the four walls. The pillars are heavy and resemble the lathe turned pillars of the Kākatīya and Hoyasala styles and have the Vijayanagara capitals. The *maṇṭapa* has entrances in the south and north. There are two *aṅtarāḷas* one behind the other. There are *dvārapālakas* on either side of the entrances of the *aṅtarāḷas*. The *garbhagṛha* houses beautiful stone images of Rāma, Lakṣmaṇa and Sītā.

The Śiva Temple :

This temple stands to the north of the Rāma temple in the open without any enclosure (Pl. VII-1). It faces the east and contains the *garbhagṛha* (No. 7 of plan) and *aṅtarāḷa* in two compartments (Nos. 5 and 6 of plan) inside a *pradakṣiṇa* (No. 4 of plan) and *mukhamaṇṭapa* (No. 2 of plan). There is a stone nandi on a *vēdī* in front of the temple (No. 1 of plan). The pradakṣiṇa is fifty feet east-west and forty feet north-south. The *mukhamaṇṭapa* is fifty feet square. The adhiṣṭāna below the *pradakṣiṇa* walls is partly buried in the ground. The only visible members from bottom upwards are - broad *paṭṭa*, *padma*, *gaḷa*, round moulding with ribbon cuttings, another *gaḷa* cut into compartments by short pilasters and cornice decorated with *Siṁhalalāṭa* gables containing human heads inside. The south wall (Pl.VII-2 and Pl. VIII-1) is decorated from west to east with two pilasters, niche surmounted by a semicircular *makara-tōraṇa* topped by a *siṁhalalāṭa*, pilaster, *kuṁbhapañjara*, pilaster, *śālā-kōṣṭa*, *pilaster*, *kuṁbhapañjara*, pilaster, niche surmounted by a semicircular *makara-tōraṇa* topped by a *siṁhalalāṭa* and two pilasters. The north wall is similarly decorated. Each of the walls of the *mukhamaṇṭapa* is decorated with three pilasters, pilaster surmounted by a solid semicircular *tōraṇa* topped by *siṁhalalāṭa*, pilaster, *śālā-kōṣṭa*, two pilasters, *śālā-kōṣṭa*, pilaster, pilaster surmounted by a semicircular *makara-tōraṇa* topped by a *siṁhalalāṭa* (Pl. VIII-2) and two pilasters. The cornice above the walls is slightly projecting and contains *simhalalāṭa* gables with human heads inside. There is a row of *makaras* above the cornice. The *garbhagṛha* and *aṅtarāḷa*, which are situated inside the *pradakṣiṇa*, stand on a high *adhiṣṭāna*. The north and south walls of the *garbhagṛha* and *aṅtarāḷa* are decorated from west to east with projection containing two pilasters, recess with *kuṁba-pañjara*, projection with pilaster, *śālā-kōṣṭa* containing an image. pilaster, recess with *kuṁbhapañjara*, projection with two pilasters, recess with pilaster, *śālā-kōṣṭa* containing an image, pilaster, *śālā-kōṣṭa* and pilaster. The *śālā-kōṣṭa* in the back wall of the *garbhagṛha* is empty. The *śālā-kōṣṭa* in the south wall of *garbhagṛha* and *aṅtarāḷa* contain the images of Dakṣiṇāmūrti and Vīrabhadra and those in the north wall of the *garbhagṛha* and *antarāḷa* contain the icons of Brahmā, Durgā, and Kumāra. The wall on either side of the entrance of the first section of the *aṅtarāḷa* contains pilaster, *śālā-kōṣṭa* and pilaster. The *śālā-kōṣṭa* on the wall of the left of entrance contains an icon of Bhairava. The cornice above the walls is moulded and contains *siṁhalalāṭa* gables with human heads inside. The *vimāna* above the *garbhagṛha* consists of a single *tala* decorated with - *kūṭa*, *pañjara*, distended *śālā*, *pañjara* and *kūṭa*. There are nandis

in the four corners on the *phalaka*. The *gala* above contains a deity figure moulded out of brick and plaster in each cardinal direction. The *śikhara* is round and belongs to the *Vēsara* order.

The *mukhamaṇṭapa* has three entrances. The verticals on either side of the entrance in the east contain the Vijayanagara emblem. There is *dvārapālaka* on either side of the entrance. The lintel contains the figure of Gajalakṣmī. In the interior there is a stone Nandi in the centre (No. 3 of plan) facing the *garbhagṛha*. There are four rows of four pillars in the *mukhamaṇṭapa*. Each pillar has a single pillaret projecting with a seated lion at the base of the pillaret. These pillars have Vijayanagara capitals. The south, west and north wings of the *pradakṣiṇa* contain five, four and five pillars respectively. These pillars have the roll capitals. The *antarāḷa* is in two narrow compartments. The *garbhagṛha* contains a *linga* on a *vēdī*.

IV. THE TEMPLES OF CANDRAGIRI

Candragiri, the headquarters of a taluk of that name in Chittoor district is about seven miles to the west of Tirupati and can be reached by bus.

The place is famous for its hill fortress, two mahals or palaces and several temples.

There is a curved hill rising to a height of six hundred feet to the north-west of the town of Candragiri, on the summit of which is a rock fort and another at the foot of the hill. It is known from *Kongudēśarājakkālīn Caritramu*, that this fort and the one at Penukoṇḍa were constructed by Kṛṣṇarāya.[15] Since this place was the stronghold of Sāḷuva Narasiṁha, the famous ruler of the Sāḷuva dynasty, it may be presumed that the fort had its origin during his period and the statement in the literary work mentioned may be taken to mean that the fort was improved by Kṛṣṇarāya subsequently.

The town and the fort of Candragiri and its neighbourhood contain nine temples, big and small belonging to the Vijayanagara period.

The Mallikārjuna Temple

This temple is situated in an uninhabited area on the summit of the Mallayyakoṇḍa hill, to the south-west of Candragiri. There is an irregular flight of steps from the foot of the hill leading to the temple. The temple stands on a stretch of level ground on the hill and faces the east.

An inscription, dated in Ś. 1328 (1406 A. D.), mentions the construction of the temple of Mallikārjuna at Candragiri by the *Mahānāyankācārya* Dōrappanāyani Singarināyaka and provision made for offerings, flower gardens and cows for the deities by the same chief who is said to be the subordinate of Dēvarāya I's chief ministers, Antappa Dannāyaka and Narasiṁhadēva Oḍaya.[16] On the reverse of the same slab there is another inscription, dated in Ś. 1327 (1405 A. D.), which states that the annual income enjoyed by the temple of Mallikārjuna at Candragiri in the *Mārjavāḍi-nāḍu-sīma* and the *Śivarātri-kānike* which the priests were enjoying from the times of Kaṁpaṇa Oḍaya, Bukkana Oḍaya and Chikkoḍaya, would be continued for ever.[17] Since the second inscription quoted above proves beyond doubt that the temple was in existence for sometime before 1405, and since the temple could not have been constructed in 1406, it has to be presumed that this temple might have been built about 1375 A. D., at the latest.

Description of the Temple :

The main shrine (Pl. VIII-3) is built of well-dressed blocks of stone up to the roof and above it the structure is of brick and plastered all over. The temple occupies an area of sixteen hundred square feet

15. K. A. Nīlakaṇṭha Śāstri and Dr. N. Venkṭaramaṇayya, *Further Sources of Vijayanagara History*, III, pp. 99-101.
16. M. E. R. 321 of 1922.
17. M. E. R. 320 of 1922.

and consists of the *garbhagṛha* (No. 3 of plan) and *antarāla* (No. 2 of plan) surrounded by a *pradakṣiṇa* (No. 4 of plan) and *mukhamaṇṭapa* (No. 1 of plan). There are two small shrines, one to the south-west dedicated to Kumāra (No. 5 of plan) and the other to the north (No. 6 of plan) and the *kaḷyāṇamaṇṭapa* a few yards to the north-west (No. 7 of plan).

The *mukhamaṇṭapa* is a square structure measuring thirty feet each side with an only entrance in the north. Each wall of this *maṇṭapa* is decorated with a shallow niche surmounted by a semi-circular *tōraṇa* with a *siṁhalalāṭa* above, flanked by three pilasters on either side. The cornice is flat and undecorated. In the interior, there are four pillars with corresponding pilasters in the north and south walls. Each of the pillars has a rectangular base, a hexagonal part, and a square part alternating and typical Cōḷa capitals. There are vertical and horizontal line drawings on each arm of the capital.

The *antarāḷa* is a rectangular structure measuring fifteen feet north-south and eight feet east-west. Each of the walls of this member is decorated with pilaster, niche surmounted by a semi-circular *tōraṇa* topped by a *siṁhalalāṭa* and pilaster. The *garbhagṛha* is a square structure measuring fifteen feet each side. Each of the walls of *garbhagṛha* is decorated with - three pilasters, niche surmounted by a semi-circular *tōraṇa* topped by a *siṁhalalāṭa* and three pilasters. These pilasters have Cōḷa capitals with horizontal and vertical line drawings on the arms. The cornice above the walls is slightly projecting and is decorated with *siṁhalalāṭa* gables. The *vimāna* which rises above the *garhbagṛha* is of the *ēkatala* type consisting of the series- *kūṭa, pañjara, śālā, pañjara and kūṭa*. There is a step or *phalaka* above with the figures of nandis in each of the four corners. The *śikhara* is round and belongs to the *Vēsara* order. The *garbhagṛha* which originally contained the Śiva linga is now empty.

The Kumāra shrine is a square structure whose walls are plain and the *vimāna* has fallen. Inside the shrine is a mutilated stone image of Kumāra riding a peacock.

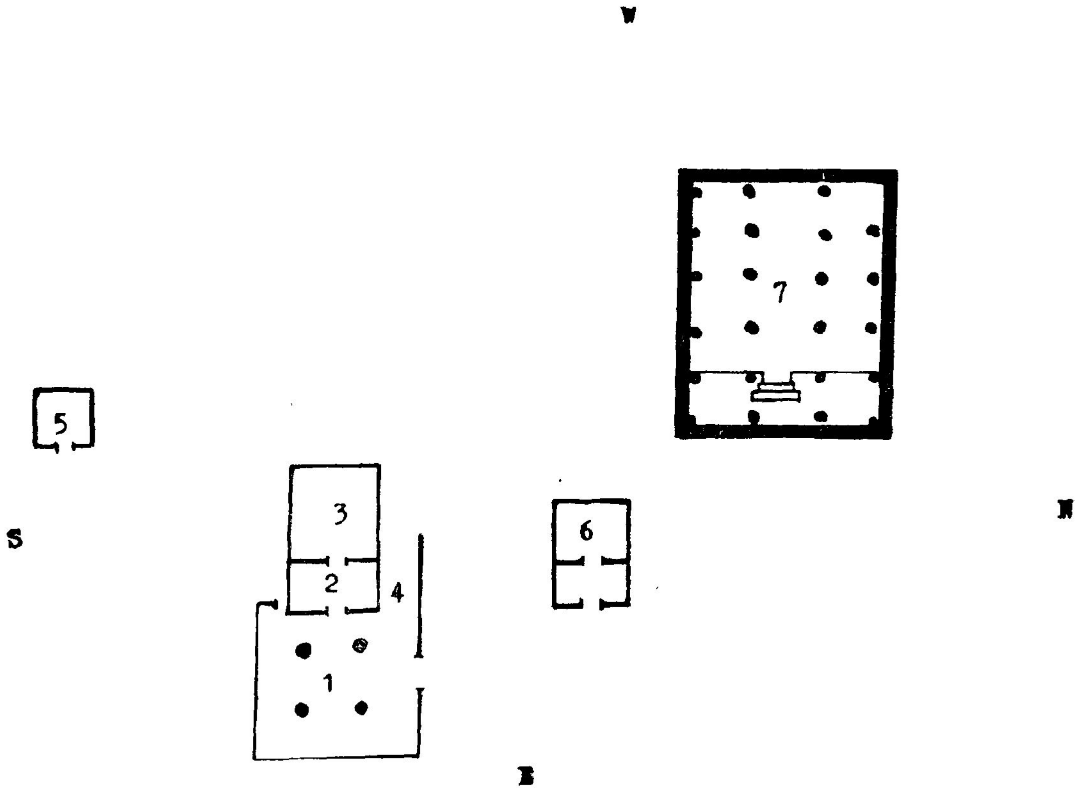
To the north of the *garbhagṛha* of the main shrine is another small shrine consisting of the *garbhagṛha* and *antarāla*. Its walls are plain and the *vimāna* has fallen. Probably this shrine was dedicated to the consort of the main deity.

The *Kalyāṇamaṇṭapa* (Pl. IX-1) is situated a few yards to the north-west of the main temple, faces the east, and measures thirty feet north-south and fifty feet east-west. This *maṇṭapa* is in two sections, the front section level with the ground and the hind section elevated. The front section measures thirty feet north-south and eleven feet east-west and contains a row of four pillars. The elevated section is reached by a flight of steps from the east and measures thirty feet north-south and thirty nine feet east-west and contains four rows of four pillars each. The pillars and their capitals are similar to those that are found in the interior of the *mukhamaṇṭapa* of the main shrine. The four pillars in the front section have rectangular bases, fluted shafts and capitals in the Vijayanagara style. There is a cornice with a concave upper portion and a convex lower portion above the pillars running round the entire *maṇṭapa*. The *maṇṭapa* was originally open and was walled on all sides excepting the front subsequently.

The Fort and the Temples inside it

The fortification wall of the lower fort starts from the projecting eastern wing of the hill, proceeds in a zig-zag manner and joins the western wing of the hill. The walls are constructed in the cyclopaean

Mallikārjuna temple, Candragiri



1. *Mukhamaṇṭapa*
2. *Antarāḷa*
3. *Garbhagṛha*
4. *Pradakṣiṇa*
5. Kumāra shrine
6. A shrine
7. *Kalyāṇamaṇṭapa*

fashion with large blocks of granite accurately fitted. The stone used might have been obtained from the quarry now popularly known as 'Pērūr Baṇḍa' at Pērūr, two miles to the south-east of Candragiri. There are two entrances which lead into the interior of the fort, one in the east and the other in the west. The interior is divided into three enclosures by two more fortification walls each of which starts from the hill and joins the eastern wing of the outer fortification. These two walls also contain gateways one in each in the middle. There is a moat on the outerside of the fort which was originally fed by a natural spring. The Tirupati-Chittoor road runs parallel to the southern wing of the fort wall.

There are seven temples, big and small inside the fort. The absence of inscriptions in these temples (excepting temple No. VII), stands in the way of determining the exact date of these temples. An inscription found in the Kōdaṇḍarāmasvāmi temple in the town, dated in Ś. 1469 (1547 A. D.) states that there were seventy four temples in Candragari.[18] On the basis of the information given in this inscription and on grounds of style and plan all the seven temples in the fort area may be ascribed to about the beginning of the 16th century.

Description of the Temples

Temple No. I : This temple (No. I of plan) is situated near the entrance of the first enclosure. The temple faces east and consists of the *garbhagṛha* and a verandah before it which was walled subsequently. There is a *Dhvajastaṁbha* in front of the temple. The verandah has two rows of five pillars each having Vijayanagara capitals. The *garbhagṛha* houses an image of Āñjanēya.[19] The walls of the *garbhagṛha* are plain and the roof is flat.

The entrance to the first enclosure from the east is through a *dvāra* inside a *maṇṭapa* of the Vijayanagara period. The jambs of the entrance of the *maṇṭapa* are decorated with a vertical row of circles each containing a sculpture. The interior of the *maṇṭapa* contains, on either side, two rows of five pillars each with a wide passage in the middle. The pillars on either side of the passage have *yāḷi* brackets. All the pillars are in the Vijayanagara style and contain several interesting sculptures.

First Enclosure :

There is a road running east-west connecting the eastern entrance and that in the west. To the south of the road there is a small village, containing four temples. To the north of the road there is one small temple on elevated ground.

Temple No. II (Pl. IX-2) *:* This temple (No. II of plan) is situated to the north of the road on elevated ground. This is a small temple with the *garbhagṛha* and *antarāḷa* and faces the east. Its *adhiṣṭāna* has, from bottom upwards a broad *upāna*, narrow recess, *tripaṭṭa*, *gaḷa*, divided into compartments by short pilasters and *āliṅgapaṭṭikā*. Each wall of the *garbhagṛha* is decorated with a *śālā-kōṣṭa* flanked by three pilasters on either side. The pilasters have Vijayanagara capitals. The *śālā* top of the *kōṣṭa* has a big *siṁhalalāṭa* gable in the centre flanked by a smaller *siṁhalalāṭa* gable on either side. The *kapōta* above the wall contains *siṁhalalāṭa* gables. The *vimāna* is of brick and has one *tala* decorated with the series-*kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. Above this *tala* there is a step with lions in the four corners. There is a

18. M. E. R. 246 of 1904.
19. A shrine dedicated to Āñjanēya is found near the first entrance of the fort at Penukoṇḍa.

wide *gaḷa* with a deity figure moulded out of plaster on its face in each of the four directions. The *vimāna* is of the *ēkatala* type and of the *Vēsara* order. The *garbhagṛha* is now empty.

Out of the four temples to the south of the road one is situated very near the village and the other three in the cultivated lands.

Temple No. III : This temple (No. III of plan) was originally known as the Kēśavaperumāḷ temple. It consists of the *garbhagṛha, antarāḷa, mukhamaṇṭapa* and *mahāmaṇṭapa* and faces the north. There is a *dhvajastambha* in front of the temple. The *adhiṣṭāna* above which the *garbhagṛha*, 3 *antarāḷa* and *mukhamaṇṭapa* stand is buried in the ground. The walls of these three members, which are mostly ruined are decorated with pilasters and niches surmounted by semi-circular *makara-tōraṇas* topped by *siṁhalalāṭas*. The pilasters have Cōḷa capitals. The cornice above the walls is decorated with *siṁhalalāṭa* gables. The *vimāna* is of the *ēkatala* type and has the series - *kūṭa, pañjara, śālā, pañjara* and *kūṭa* with a *vṛtta śikhara* above.

The *mahāmaṇṭapa* is level with the ground and has two rows of four pillars each all having Cōḷa capitals. There are a number of mutilated stone images in the *maṇṭapa*. The cornice above the pillars of the *mahāmaṇṭapa* has a concave upper portion and a convex lower portion. The *mukhamaṇṭapa* contains four pillars in the centre all having Cōḷa capitals. The *garbhagṛha* is empty.

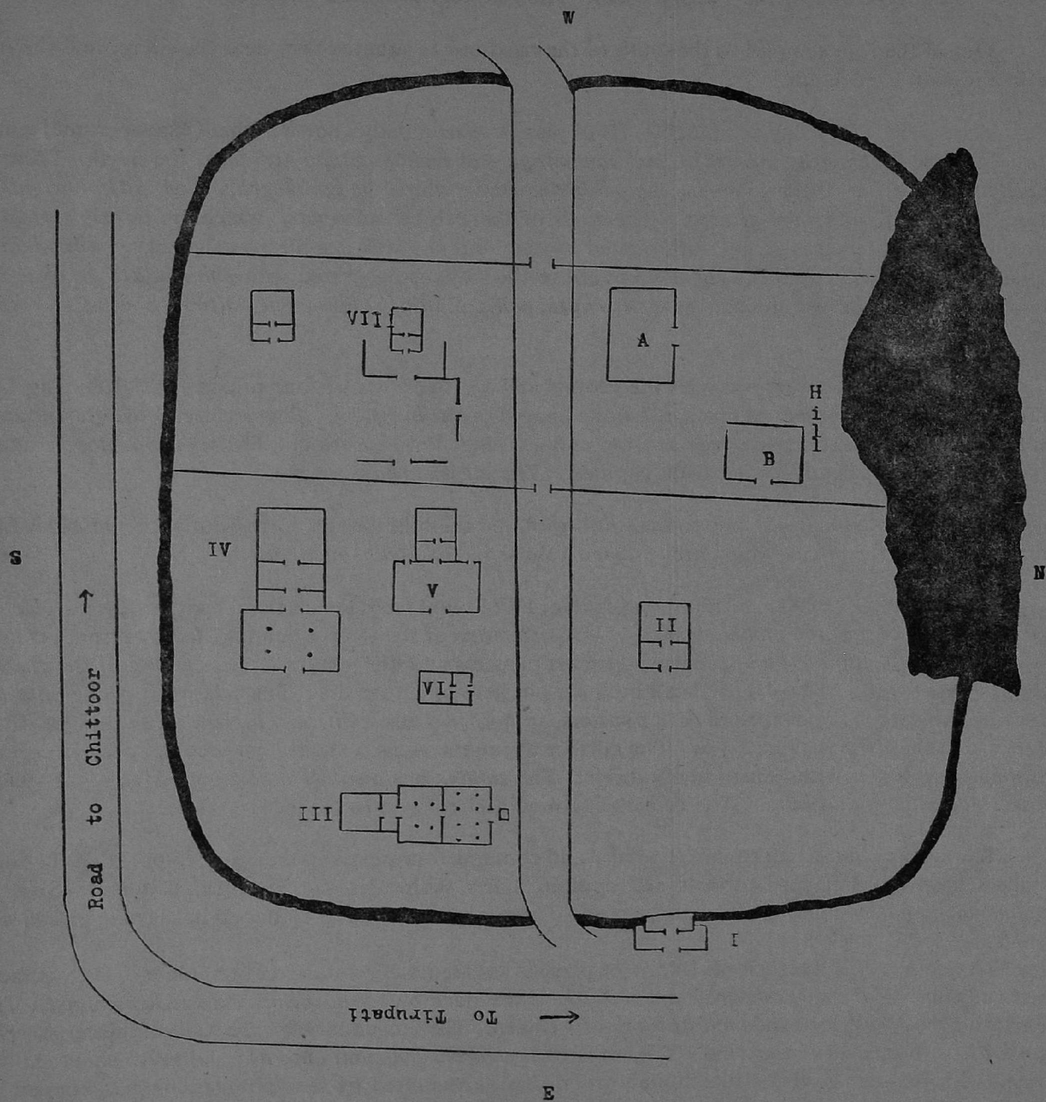
There are two *maṇṭapas* one to the south-west and the other to the north-west of the temple. Each *maṇṭapa* contains four pillars which are similar to those in the *mukhamaṇṭapa*.

Temple No. IV (Pl.X-1) *:* This temple (No. IV of plan) faces the east and contains the *garbhagṛha antarāḷa* in two sections and *mukhamaṇṭapa*. The *adhiṣṭāna* of the temple contains from bottom upwards *upāna, tripaṭṭa, gaḷa* cut into compartments by short pilasters and *āliṅgapaṭṭikā*. Each wall of the *garbhagṛha* is decorated with a *śālā-kōṣṭa* flanked by three pilasters on either side. The side walls of the *antarāḷa* and the *mukhamaṇṭapa* are decorated with pilasters, *śālā-kōṣṭas* and *kumbhapañjaras*. The capitals of the pilasters are in the Vijayanagara style. The cornice above the walls is slightly projecting and is decorated with *siṁhalalāṭa* gables with human heads inside. The *vimāna* has one *tala* consisting of the series - *kūṭa, pañjara, śālā, pañjara* and *kūṭa*. The *śikhara* is round and belongs to the *Vēsara* order.

The *mukhamaṇṭapa* is a square structure and contains four pillars in the centre supporting the roof. The pillars have Vijayanagara capitals and contain a few sculptures, for example, Gaṇapati, Śiva as *Sukhāsīnamūrti* and a woman in a fine dance pose. There is a loose icon of Gaṇapati in the *mukhamaṇṭapa*.

Temple No. V: This temple (No. V of plan) is situated a few yards from temple No. IV. It faces the east and consists of the *garbhagṛha* and *antarāḷa* surrounded by a *pradakṣiṇa* and *mukhamaṇṭapa*. The wall enclosing the *garbhagṛha* and *antarāḷa* is mostly ruined. The *adhiṣṭāna* below the walls of the *garbhagṛha* and *antarāḷa* is buried in the ground. The walls of the *garbhagṛha* and *antarāḷa* and *mukhamaṇṭapa* are decorated with pilasters having Cōḷa capitals and niches surmounted by semi-circular *tōraṇas*, topped by *siṁhalalāṭas*. The roof is flat and there are no traces of a *vimāna*. The *mukhamaṇṭapa* contains four pillars in the centre. Each of these pillars is divided into sections, three oblong and two polygonal and the capitals are in the Vijayanagara style. The rectangular portions of the pillars are adorned with deity sculptures. The *garbhagṛha* is now empty.

Plan—Candragiri Fort



I to VII Temples A. King's palace B. Queen's palace

Temple No. VI. This temple (No.VI of plan) is situated very near temple No.V. It consists of the *garbhagṛha* and *antarāla* and is in complete ruins.

The Second Enclosure

There is a 'S' shaped zig-zag entrance (*vamkadhāra*), guarded by a *mantapa* leading into the second enclosure. On the wall on either side of the entrance of the *mantapa*, is the Vijayanagara emblem. The walls of the *mantapa* are built of large blocks of stone rivetted into each other and are plain. The edge of the roof of the *mantapa* has brick-built arches. Inside the *mantapa* on either side of passage there is a row of three Vijayanagara pillars containing the following sculptures - Rāma, Viṣṇu, Kūrmāvatāra and seated Narasiṁha. The central portion of the roof of the *mantapa* is fallen.

Temple No. VII (Pl. X-2) : This big temple (No. VII of plan) is situated at a distance of hundred yards from the eastern entrance of the second enclosure.

There is an inscription in this temple, dated in Ś. 1459 (1537 A.D.), recording a gift to the temple by a certain Acyutarāya nāyaka, governor of Gingee.[20]

Description of the Temple :

This temple faces the east. The approach to the temple is through an entrance originally surmounted by a *gōpura*, which is now in ruins.[21] The *prākāra* walls extending on either side of the *gōpura* are also in ruins.

On the axis, the temple has the *garbhagṛha* and *antarāla* surrounded by a *pradakṣiṇa*, *mukhamantapa* and *Mahāmantapa*.

The wall enclosing the *garbhagṛha* and *antarāla* has fallen. The *adhiṣṭāna* of the *garbhagṛha* and *antarāla* contains from bottom upwards–*upāna*, *gala*, *tripatta*, *gala*, cut into compartments by short pilasters and *āliṅgapaṭṭikā*. Each wall of the *garbhagṛha* is decorated with a *śālā-kōṣṭa* flanked by three pilasters on either side. The wall of the *antarāla* is decorated with pilaster, *śālā-kōṣṭa* and pilaster. The capitals of the pilasters are in the Vijayanagara style. The cornice above the walls is ornamented with *siṁhalalāta* gables. The *vimāna* has a single *tala* containing the series- *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. Above this *tala* there is a step with nandis in the four corners. The *grīva* has, in the four directions, deities moulded out of plaster. The *śikhara* is round and contains ribbon cuttings. The *vimāna* is of the *ēkatala* type and of the *Vēsara* order.

The *mahāmantapa* and the *mukhamantapa* are in a ruined condition. The north wall of the *mahāmantapa* is partly intact and contains an entrance. The roof of the *mahāmantapa* is fallen. The east wall of the *mukhamantapa* has an entrance in the middle. The wall on either side of the entrance is decorated with three pilasters, *kuṁbhapañjara* and pilaster. The wall to the south of the entrance contains the following sculptures - (1) Gaṇapati seated, (2) Kālārimūrti and (3) Gaṅgādharamūrti.

20. M.E.R. 244 of 1904.

21. Maṭla Kumāra Anantarāya, a Vijayanagara chieftain who built the outer *gōpura* of the Gōvindarāja temple at Tirupati is said to have built a *gōpura* for a Śiva temple at Candragiri (T. T. D. Inscriptions, VI-1, No. 25). Since no other temple at Candragiri, excepting this temple has a *gōpura* it can reasonably be presumed that the ruined *gōpura* of this temple was the one built by him.

The *garbhagṛha* is empty. There is a *pradakṣiṇa* on the three sides of the *garbhagṛha* and *antarāḷa*. It contains four pillars on each side, each pillar having a round shaft and Cōḷa capital with horizontal and vertical line drawings on each arm.

There is a small shrine, a few yards to the south-west of the temple described above. It contains the *garbhagṛha* and the *antarāḷa* and faces east. The walls are decorated with pilasters and *śālā-kōṣṭas*. The roof of the temple is fallen. The wall to the south of the entrance of the *antarāḷa* contains a fine sculpture of *Bhikṣāṭanamūrti*. The wall to the north of the entrance of the *garbhagṛha* contains a sculpture depicting Kumāra with six faces riding the peacock with a Dēvī on either side. This small temple was probably dedicated to the Dēvī, the consort of the deity in the main temple described above.

The Palaces : Two palaces, popularly known as the Rājāh's Mahal and the Rāṇi's Mahal (Pl. XI-1), stand on elevated ground near the east gateway of the inner enclosure. Before the King's palace there is a large oblong masonry tank fed by a stream which flows from a spring on the slope of the hill. The King's palace faces the southern end of the tank, while the Queen's palace is situated 250 feet to the north-east of the former. Kṛṣṇadēvarāya is credited with the construction of the King's palace whereas the Queen's palace is said to have been constructed by Acyutarāya.[22] Both the palaces are fine specimens of Indo-Saracenic architecture.

The western wing of the fortification is pierced by an entrance which is plain. The entrance to the second enclosure from the west is guarded by a *maṇṭapa*. This *maṇṭapa* contains two rows of four pillars each on either side with a wide passage in the middle. The pillars have Vijayanagara capitals.

The Upper Fort : There is an irregular flight of steps commencing from the north-eastern corner of the second enclosure leading to the upper fort. The fort walls on the hill are also constructed in cyclopaean style with large blocks of stone. The first entrance is guarded by a *maṇṭapa* of the Vijayanagara period and faces the north. The vertical on either side of the entrance contains the figure of a woman standing under a creeper. Above that is a vertical row of circles containing the Daśāvatāras of Viṣṇu. In the interior of the *maṇṭapa* there is a pial on either side with the passage in the middle. On the edge of each pial there are two pillars in the Vijayanagara style. The following sculptures are found on these pillars—(1) Rāma and Sītā, (2) Gōpikāvastrāpaharaṇa, (3) Yōga-Narasiṁha, (4) Lakṣmī, (5) Gaṇapati, (6) Spider worshipping Śiva linga, (7) Vṛṣabhārūḍhamūrti, (8) Bhikṣāṭanamūrti, (9) Vīrabhadra and (10) Naṭarāja.

There are two ruined temples on the hill, dedicated to Koppunāthaperumāḷ and Sōmanātha. The summit commands a panoramic view of the town below and the lower fort. The monuments that litter the landscape still breathe 'something' of the vanished splendour of Vijayanagar.

The Kōdaṇḍarāmasvāmi Temple

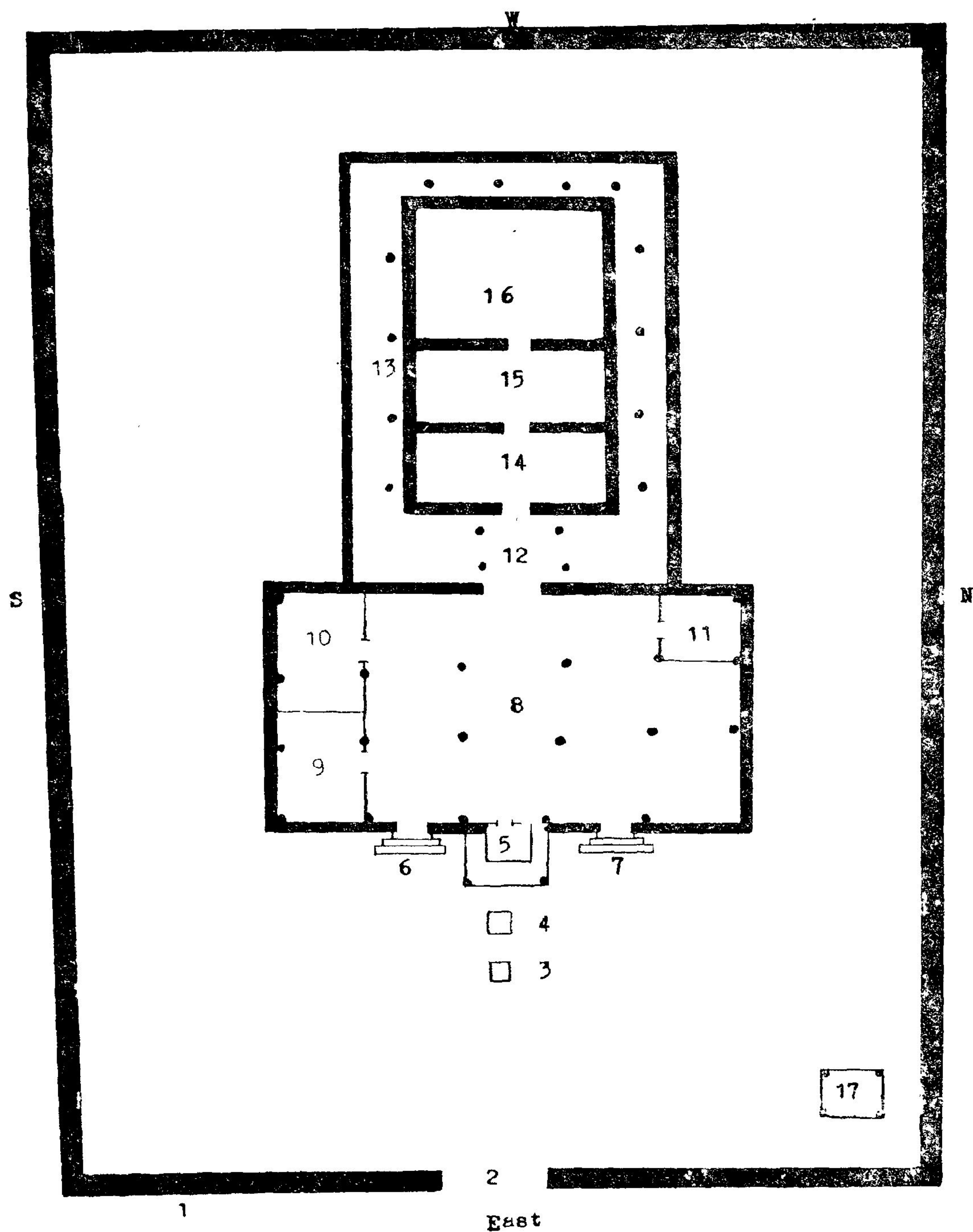
This temple (Pl.XI-2) is situated inside the town and is in a good state of preservation.

There is a solitary inscription in this temple, bearing the date Ś. 1469 (1547 A.D.), registering gifts made to the temple.[23] It may be inferred from this that this temple was in existence from about the beginning of the 16th century A.D.

22. Heras, *The Āraviḍu Dynasty of Vijayanagara*, I, p. 311.
23. M. E. R. 246 of 1904.

KŌDAṆDARAMA TEMPLE

Plan—Kōdaṇḍarāma temple, Candragiri



Kōdaṇdarama temple, Candragiri

1. *Prākāra wall*
2. Entrance
3. *Balipītha*
4. *Dhvajastaṁbha*
5. Āñjanēya shrine
6. Flight of steps
7. Flight of steps
8. *Mahamaṇṭapa*
9. Temple kitchen
10. *Yāgaśāla*
11. Āñjanēya shrine
12. *Mukhamaṇṭapa* .
13. *Pradakṣiṇa*
14. *Aṅtarāḷa*
15. *Aṅtarāḷa*
16. *Garbhagṛha*
17. *Maṇṭapa*

Description of the Temple :

The temple faces the east and is surrounded by a *prākāra* (No.1 of plan) with an only entrance in the east (No.2 of plan). It consists of the *garbhagṛha* (No.16 of plan), *antarāḷa* in two sections (Nos. 14 and 15 of plan) surrounded by a *pradakṣiṇa* (No.13 of plan), *mukhamaṇṭapa* (No.12 of plan) and *mahāmaṇṭapa* (No.8 of plan). In the north-west corner of the *mahāmaṇṭapa* there is a small shrine facing the south housing Āñjanēya (No.11 of plan). There is a projection in the centre of the eastern side of the *mahāmaṇṭapa* containing a small shrine of Āñjanēya (No. 5 of plan) facing the *garbhagṛha*. In the same courtyard, a few yards to the north-east of the *mahāmaṇṭapa*, there is small *maṇṭapa* of four pillars (No. 17 of plan). Outside the *prākāra*, a few yards to the north-east is another *maṇṭapa* facing the south, now walled upon the three other sides.

The *garbhagṛha* and *antarāḷa* stand on an *adhiṣṭāna* which is in two sections. The lower section contains the series-*upāna*, *paṭṭa*, *adhaḥ-padma*, another *paṭṭa*, *ūrdhva-padma*, broad *gaḷa*, cut into compartments by short pilasters and cornice decorated with *siṁhalalāṭa* gables. The upper section contains two *paṭṭas*, *padma*, *paṭṭa*, broad *paṭṭa*, *gaḷa*, round moulding, another *gaḷa* cut into compartments by short pilasters, projecting *paṭṭa*, another gaḷa and *āliṅgapaṭṭika*. Each wall of the *garbhagṛha* is decorated with the series - projection with pilaster, *śālā-kōṣṭa* and pilaster, recess and projection with two pilasters. Each wall of the *antarāḷa* is decorated with pilaster, *śālā-kōṣṭa*, and five pilasters. On either side of the entrance of the *antarāḷa* there is a Vijayanagara capital projecting two feet forward from the top of the wall. This decoration seems to be used as a decorative motif. The pilasters found on the walls of the *garbhagṛha* and *antarāḷa* have Vijayanagara capitals. There is a projecting cornice above the walls with its outer surface decorated with *siṁhalalāṭa* gables and its under surface cut into compartments by vertical and horizontal rafters. The *vimāna* is of the *ēkatala* type containing the series - *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. Above this *tala* there is a *phalaka* containing lions in the four corners. The *śikhara* is round and contains vertical ribbon cuttings and belongs to the *Vēsara* order. There is a single metal *kalaśa* above the *śikhara*.

The outer surface of the enclosing wall of the *garbhagṛha* and the *antarāḷa* is plain and constructed with large blocks of stone. The outer surface of the *mukhamaṇṭapa* walls is decorated with the series - two pilasters, *śālā-kōṣṭa*, projection with pilaster, *śālā-kōṣṭa* and pilaster, recess with *śālā-kōṣṭa* and pilaster. The *kōṣṭa* part of the *śālā-kōṣṭa* in the projection contains a false screen with a round aperture in the centre to admit light and air into the interior.

The foremost member on the axis is the *mahāmaṇṭapa*, oblong on plan and containing three rows of six pillars each. This *maṇṭapa* is reached by two short flights of steps. The pillars in the *maṇṭapa* have Vijayanagara capitals and contain fine sculptures. The walls of the Āñjanēya shrine in the north-west corner of the *mahāmaṇṭapa* are plain and are connected with the roof of the *mahāmaṇṭapa*. The southern extremity of the *mahāmaṇṭapa* is now walled up and converted into two rooms (Nos. 9 and 10 of plan). The cornice above the pillars of the *mahāmaṇṭapa* has a concave upper portion and a convex lower portion, with its under surface cut into compartments by horizontal and vertical rafters. On the wall on either side of the entrance leading into the interior of the *mukhamaṇṭapa* are found two pilasters and a *śālā-kōṣṭa*. The *mukhamaṇṭapa* contains four pillars in the centre in the Vijayanagara style. Alongside the north wall of the *mukhamaṇṭapa* is a *vēdī* containing the stone images of the Ālwārs. On either side of the entrance of the second *antarāḷa* are *dvārapālaka* images and some loose stone images. On the wall, on either side of the entrance of the first *antarāḷa* and the *garbhagṛha* is a pilaster. The *garbhagṛha* contains stone images

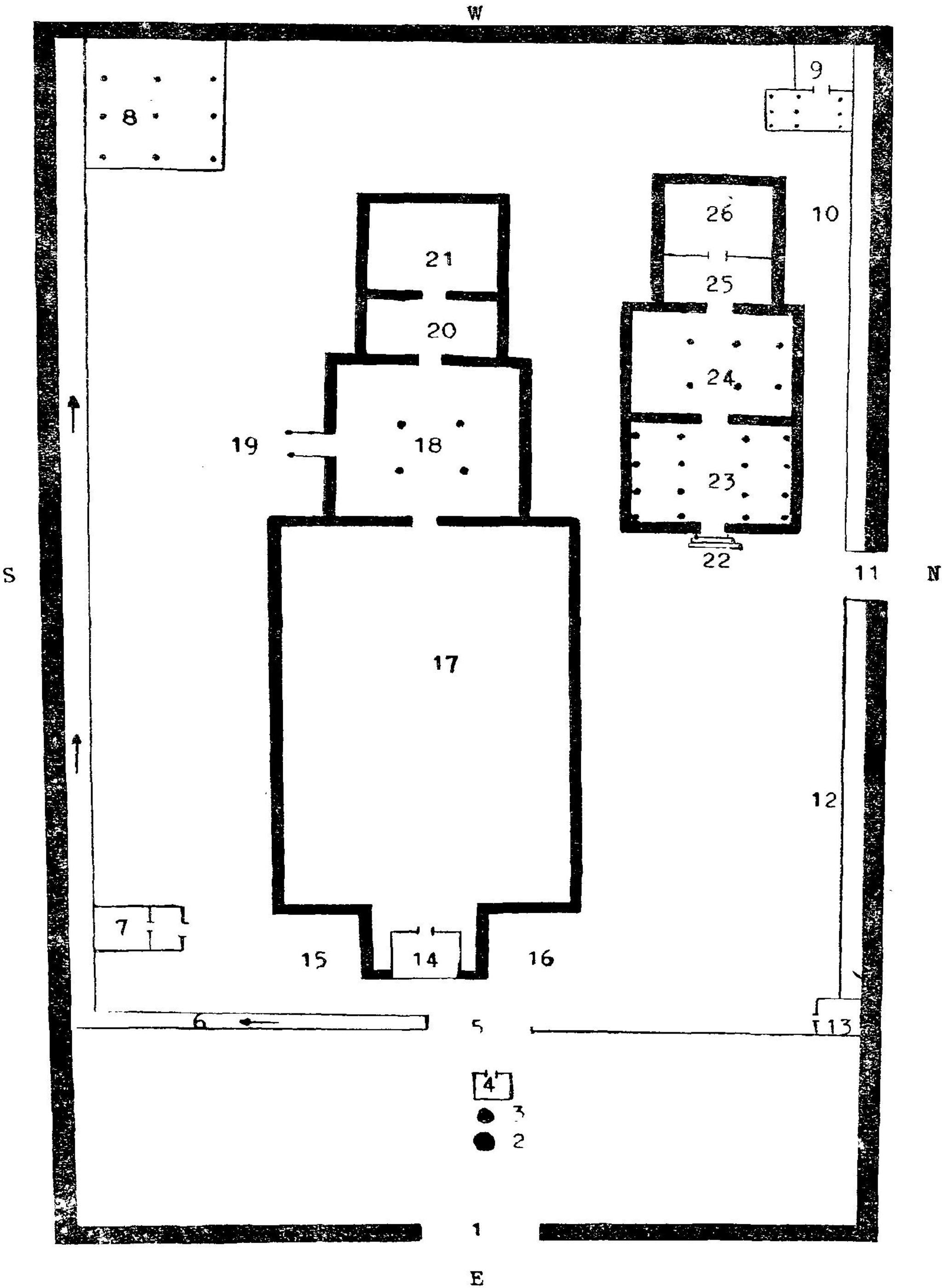
of *Rāma*, Sītā, Lakṣmaṇa, Bharata and Śatṛughna. There is also a set of metal images of Rāma, Lakṣmaṇa and Sītā. The *pradakṣiṇa*, surrounding the *garbhagṛha* and the *antarāḷa*, contains on each of the three sides four pillars with fluted shafts. The capitals of these pillars are in the Cōḷa style. There is open space, about two feet wide, between the *pradakṣiṇa* and the structures inside it but slabs have been laid at intervals connecting the roof of the *pradakṣiṇa* and the roofs of the central structures.

The *maṇṭapa* in the north-east corner of the courtyard stands on a low base two feet high. There are four pillars in the four corners which support the roof. The capitals of these pillars are similar to the capitals of the pillars in the *pradakṣiṇa*. The *vimāna* is stunted and contains a row of vertical blocks above which is a round *śikhara* of the *Vēsara* order.

The *maṇṭapa* outside the *prākāra* contains two rows of three Vijayanagara pillars and is walled up on the three sides excepting the south. On the front edge of the roof of this *maṇṭapa* is a row of brick-built arches.

There are several sculptures on the pillars of the *mukhamaṇṭapa* and the *mahāmaṇṭapa* and some loose stone images in the *mukhamaṇṭapa*. Of these, mention may be made of the following : (1) Lakṣmī-Narasiṁha, (2) Viṣṇu and (3) Vēṇugōpāla. The sculptures on the pillars of the *mukhamaṇṭapa* include (1) Varāha with Dēvī and (2) Buddha.

Plan–Cennakēśava temple, Mārkāpuram.



Cennkēśava temple, Mārkāpuram

1. *Gōpura*
2. *Balipīṭha*
3. *Dhvajastaṁbha*
4. Garuḍa shrine
5. Entrance
6. Pillared corridor
7. Shrine of Three Āḷwārs
8. *Kaḷyāṇamaṇṭapa*
9. Anaṅtaśāyi shrine
10. Pillared corridor
11. Entrance
12. Pillared corridor
13. Office room
14. Garuḍa shrine
15. Flight of steps
16. Flight of steps
17. *Mahāmaṇṭapa* of the main shrine
18. *Mukhamaṇṭapa* of the main shrine
19. Porch
20. *Antarāḷa* of the main shrine
21. *Garbhagṛha* of the main shrine
22. Flight of steps
23. *Mahāmaṇṭapa* of the Dēvī shrine
24. *Mukhamaṇṭapa* of the Dēvī shrine
25. *Aṅtarāḷa* of the Dēvī shrine
26. *Garbhagṛha* of the Dēvī shrine

V. THE CENNAKĒŚAVASVĀMI TEMPLE, MĀRKĀPURAM

Mārkāpuram, the headquarters of a taluk of that name in the Kurnool district is about three miles from the Mārkāpur Road Railway Station, on the Vijayawāḍa-Drōṇāchalam section of the Southern Railway. The place is famous for the Cennakēśava temple, situated in the centre of the town.

The earliest dated inscription found in this temple belongs to 1533 A.D.[24] This temple has four members on the axis, which is a distinctive feature of the 16th Century Vijayanagara temples. The pillars in the *mahāmaṇṭapa* of the main shrine and decoration on the outer surface of the walls of the *gōpura* also indicate that the temple belongs to the later Vijayanagara style. The date of the temple may be ascribed to about the beginning of the 16th Century.

Inscriptions found in the temple supply interesting information. An inscription, dated in Ś.1455 (1533 A.D.), in the reign of the Vijayanagara emperor Acyutarāya, records the gift of two villages by *Mahāmaṇḍalēśvara* Salakarāju Pina Tirumalayyadēva Mahārāju.[25] Another, dated in Ś.1458 (1536 A.D.), registers the gift of two villages in the *Toṇḍamarēguḷḷa-sīma* to the temple on the occasion of a Lunar eclipse.[26] Another inscription, dated in Ś.1466 (1544 A.D.), records the gift of a village in the *Koccerlakōṭa-sīma*. to the temple by Avubhalayyadēva Mahārāja, the son of *Mahāmaṇḍalēśvara* Singarayyadēva Mahārāju of Nandyāla.[27]. A record, dated in Ś. 1474 (1552 A.D.), registers the gift of ten villages in the *Koccerlakōṭa-sīma* to the temple by Tirumalayyadēva Mahārāja, the son of *Mahāmaṇḍalēśvara* Rāmarāju Peda Śrīrangayyadēva Mahārāju.[28] Another inscription, dated in the same year states that in that year in the reign of Sadāśivarāya, Padmanābha, Mallappa and other villagers granted to god Cennākēśava the tax on the betel gardens.[29] A record, dated in Ś. 1476 (1554 A.D.), registers the gift of the village of Nāgulavaram situated on the bank of Guṇḍlakamma and belonging to the *Dūpāṭi-sīma*, to the temple by Timmarāju, son of *Mahāmaṇḍalēśvara* Rāmarāju Kōnēṭayya.[30]

Description of the Temple :

The temple faces the east and contains two courtyards, one behind the other, with the main entrance of the outer courtyard in the east surmounted by a *gōpura*. Passing through the *gōpura* (No.1 of plan) one enters the first courtyard containing the Garuḍa shrine, the *Dhvajastambha* and *Balipīṭha* (Nos.4, 3 and 2 of plan). On either side of the courtyard there are dwelling houses. The entrance to the second or main courtyard is through a *dvāra* inside a *maṇṭapa* (No. 5 of plan). The north wall of the main courtyard is pierced by an entrance in the middle (No. 11 of plan). The Cennakēśava shrine and the Lakṣmīdēvī shrine

24. M.E.R. 162 of 1905.
25. *Ibid.*
26. M.E.R. 159 of 1905.
27. M.E.R. 160 of 1905.
28. M.E.R. 156 of 1905.
29. *Inscriptions of the Ceded Districts*, p. 222, No. 28.
30. M.E.R. 157 of 1905.

are situated in the centre of the main courtyard. This courtyard is rectangular with its great length extending east-west and its floor paved with stone. Abutting the inner side of the *prākāra* wall runs a pillared cloister (Nos. 6, 10 and 12 of plan). In the south-east corner of the courtyard is a small shrine housing the images of three *Āḷwārs* (No. 7 of plan). In the south-western corner is the *kalyāṇamaṇṭapa* (No.8 of plan) and in the north-western corner a small shrine housing an image of Viṣṇu as Anaṁtasāyi (No. 9 of plan). The office room of the temple is situated in the north-eastern corner (No. 13 of plan).

The *Gōpura* (Pl.XII-1) *:* The *adhiṣṭāna* of the *gōpura* is high and contains from bottom upwards - - *upāna*, broad *paṭṭa*, *paṭṭa*, *padma*, *gaḷa*, round moulding, another *gaḷa*, cut into compartments, *padma* and *āliṅgapaṭṭikā*. The wall above the *adhiṣṭāna* is in two sections. The lower section is decorated with three pilasters, *kuṁbhapañjara*, pilaster surmounted by a *vimāna* of five flat receding horizontal bands with a central conical band giving the entire structure the shape of a cone with a flat top, *gaḷa*, four faced *Nāgara śikhara* and *kalaśa*, two pilasters, pilaster surmounted by a *vimāna* and two pilasters. There is a cornice decorated with *siṁhalalāṭa* gables dividing the lower and upper sections of the wall. The base of the upper section of the wall contains from bottom upwards—broad *paṭṭa*, *padma*, *gaḷa*, round moulding with ribbon cuttings, another *gaḷa* cut into compartments, projecting *paṭṭa*, another *gaḷa*, *padma* and *āliṅgapaṭṭikā*. The upper section of the wall contains the following decorations in order (Pl.XII-2) :

(*a*) Projection with two pilasters—in between the two pilasters is a semi-circular arch and above it is a low miniature *vimāna* containing three steps and a four faced *Nāgara śikhara*—inside the arch is a sculpture.

(*b*) Recess containing pilaster surmounted by a *vimāna*, *kuṁbhapañjara* and pilaster surmounted by a *vimāna*.

(*c*) Projection containing *śālā-kōṣṭa*.

(*d*) Recess containing pilaster surmounted by a *vimāna*, *kuṁbhapañjara* and pilaster surmounted by a *vimāna*.

On the top of the *pañjara* portion of the *kuṁbhapañjara* is *siṁhalalāṭa* and in the front there are two arms similar to the Vijayanagara capitals. Above the *śālā* top of the *śālā-kōṣṭa* also there is similar decoration. The cornice above the upper section of the wall has a concave upper portion and a convex lower portion and its outer surface is decorated with *siṁhalalāṭa* gables. The brick superstructures of the *gōpura* consists of eight *talas* each having the series - *kūṭa*, *pañjara*, *kūṭa* and *pañjara*. The crowning member is oblong and contains stone *kalaśas* above. The superstructure was reconstructed recently. The vertical on either side of the entrance of the *gōpura* is decorated with the figure of a woman standing under a creeper in a graceful pose (Pl. XIII-1). There is a vertical row of circles above it.

The Shrine of Three Āḷwārs: This small shrine (No.7 of plan), housing the images of three Āḷwārs consists of the *garbhagṛha* and *aṁtarāḷa* and faces the north.

The Kalyāṇamaṇṭapa : This *maṇṭapa* contains nine pillars, five of them on its outer edge and the remaining four in the centre forming a pavilion. The *adhiṣṭāna* of the pavilion is decorated with *upāna*, *paṭṭa*, *gaḷa*, *tripaṭṭa*, another *gaḷa*, *paṭṭa* and *āliṅgapaṭṭikā*. Each of the four pillars in the pavilion has a rectangular base, the shaft with a fluted section and a square section alternating and capital whose sides make an angle of forty five degrees like the Cōḷa capitals. Three varieties are to be found in the pillars situated

on the edge of the *kalyāṇamaṇṭapa* (*a*) pillar with one pillaret projecting (*b*) pillar with two pillarets projecting and (*c*) pillar with *yāḷi* bracket. The capitals of these pillars are in the typical Vijayanagara style.

The Anantaśāyi Shrine : This shrine faces the east and contains the *garbhagṛha* and a *maṇṭapa* before it. The walls of the *garbhagṛha* are plain and the roof flat. The *maṇṭapa* contains three rows of three pillars which are of the following two types (*a*) pillar consisting of a rectangular base, shaft with polygonal and square parts alternating and capital whose sides make an angle of forty five degrees and (*b*) pillar with *yāḷi* bracket and capital similar to the above.

The Main Shrine (Pl.XIII-2) : The main shrine of Cennakēśava contains the *garbhagṛha* (No. 21 of plan), *aṅtarāla* (No. 20 of plan), *mukhamaṇṭapa* (No.18 of plan) and *mahāmaṇṭapa* (No.17 of plan). The first three members stand on an *upapīṭha* and an *adhiṣṭāna*. The *upapīṭha* is 2′-4″ high and consists of *upāna*, broad *gaḷa*, cut into compartments containing the figures of elephants, men and women, and a cornice decorated with *siṁhalalāṭa* gables. On the top of this *upapīṭha* there is a *pradakṣiṇa* about 1′-6″ wide. The *adhiṣṭāna* situated inside the *pradakṣiṇa* is 4′ high and consists of *upāna*, *adhaḥ-padma*, broad *paṭṭa* narrow *gaḷa*, *tripaṭṭa*, another *gaḷa*, projecting *paṭṭa*, another *gaḷa*, *ūrdhva-padma* and *āliṅgapaṭṭika*. The walls of the *garbhagṛha* are decorated with three pilasters, *kūṭa-kōṣṭa* and three pilasters. The side walls of the *aṅtarāḷa* are decorated with pilaster, *kūṭa-kōṣṭa* and pilaster. The walls of the *mukhamaṇṭapa* are plain. There is no cornice above the walls but a low flat *paṭṭa* or band running on three sides from which a row of lotus buds hang below. The *vimāna* which rises above the *garbhagṛha* contains a single *tala* with the series, *kūṭa*, *pañjara*, *śāḷā*, *pañjara* and *kūṭa*. Above that *tala* there are four pilasters. Above that is the step of *phalaka* containing lions in the four corners. The *śikhara* is four faced and belongs to the *Nāgara* order. There is a metal *kalaśa* above the *śikhara*. The entire *vimāna* is white washed.

The Mahāmaṇṭapa (Pl.XIV-1) : The foremost member on the axis is the *mahāmaṇṭapa*, rectangular in plan measuring forty eight feet east-west and forty feet north-south. It stands on an *adhiṣṭāna* three feet high. There are flights of steps in the north, south and east. There is a projection on the eastern side of the floor of the *mahāmaṇṭapa* containing the Garuḍa shrine (No. 14 of plan). The chief feature of this *maṇṭapa* is, pillars, forty in number, twenty two of them regularly spaced as a kind of colonnade or aisle along its outer edge, while the remaining eighteen form an oblong court in the centre. These pillars are of the following varieties—(*a*) pillar with one pillaret projecting (*b*) pillar with three pillarets projecting (*c*) pillar decorated with rows of *kūṭas*, *pañjaras* and *śālās* all over (*d*) curved pillar with three pillarets projecting (*e*) pillar with *yāḷi* bracket and (*f*) pillar with two *yāḷi* brackets. The pillars have the usual Vijayanagara capitals. The cornice above the *maṇṭapa* has a concave upper portion and convex lower portion. The edge of the roof is decorated with brick-built arches containing the images of deities.

The Mukhamaṇṭapa : It is a square structure measuring thirty five feet each side. There is an entrance porch in the south measuring fourteen feet north-south and twelve feet east-west (No.19 of plan). On either side of the passage there is a pillar which supports the roof of the porch. There are four pillars in the centre of the *mukhamaṇṭapa*. Each pillar has a rectangular base, two square parts and two polygonal parts, expanded *phalaka* and the roll capital. The ceiling above these pillars contains the double square design.

The Aṅtarāḷa and the Garbhagṛha : The *antarāḷa* is a rectangular structure measuring twenty feet north-south and eight feet east-west. The *garbhagṛha* is a square structure measuring twenty feet each side and houses a stone image of Viṣṇu standing.

The Lakṣmīdēvī Shrine (Pl.XIV-2) : This shrine, dedicated to the consort of the main deity, is situated to the left of the main shrine and faces the east. The shrine contains four members on the axis *viz.*, *garbhagṛha* (No. 26 of plan), *aṅtarāḷa* (No. 25 of plan), *mukhamaṇṭapa* (No. 24 of plan) and *mahāmaṇṭapa* (No. 23 of plan). The *garbhagṛha*, *aṅtarāḷa* and *mukhamaṇṭapa* stand on a low *upapītha* and *adhiṣṭāna* which are similar to those of the main shrine. The walls of the *garbhagṛha* are decorated with two pilasters, *kuṁbhapañjara*, pilaster, *kūṭa-kōṣṭa*, pilaster, *kuṁbhapañjara* and two pilasters. Each of the side walls of the *aṅtarāḷa* is decorated with pilaster, niche surmounted by semi-circular *makara-tōraṇa* topped by a *siṁhalalāṭa* and two pilasters. The walls of the *mukhāmaṇṭapa* are plain. Above the walls, in the place of the cornice is a low flat *paṭṭa* or band from which a row of lotus buds hang below. The *vimāna* which rises above the *garbhagṛha* is of the *ēkatala* type and has the series-*kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. There is a *phalaka* or step above. The *śikhara* is round and belongs to the *Vēsara* order.

The Mahāmaṇṭapa (Pl.XV-1) : It is a square structure measuring twenty four feet each side and is reached by a flight of steps guarded by elephants in the east. The *maṇṭapa* is open and consists of four rows of four pillars each. Two distinguishing features of the pillars in the front row are (1) a protrusion from the pillar containing the figure of *yāḷi* and (2) the capital whose sides make an angle of 45° like the Cōḷa capitals. The other pillars in the back rows also contain similar capitals. On the edge of the roof of this *maṇṭapa* is a row of brick-built arches containing images of deities.

The Mukhamaṇṭapa : It is a square structure measuring twenty feet each side. In the interior of this *maṇṭapa* there are two rows of three pillars having capitals similar to those of the pillars in the *mahāmaṇṭapa.*

The Aṅtarāḷa and the Garbhagṛha : The *aṅtarāla* is a rectangular structure fifteen feet north-south and twelve feet east-west. The *garbhagṛha* is a square structure measuring fifteen feet each side and houses a seated image of goddess Lakṣmī.

VI. THE CENNAKĒŚAVA, SAṆTĀNAMALLĒŚVARA AND UMĀMAHĒŚVARA TEMPLES OF PUṢPAGIRI

Puṣpagiri is a small village, ten miles north-west of Cuḍḍapah, the headquarters of a district of that name on the Madras-Raichur section of the Southern Railway. To reach Puṣpagiri, one has to alight at Cennūr which is connected by bus from Cuḍḍapah and cover a distance of four miles by walk.

The village is situated on the right bank of the river Pennār, and the temples on its left bank, on the slopes of the hill known as Puṣpagiri.

There are several interesting traditions as to how the hill derived the name Puṣpagiri (hill of flowers). According to one popular local tradition, once a brahmin was carrying the last remains of his father to immerse them in the river Ganges and on his way he happened to pass by this village. When he came to this village and saw the river, he wanted to take rest for some time here and putting the burden he was carrying on the banks of the river, he went and bathed in the river. But when he came back he found to his astonishment that his father's ashes and bones turned into jasmine flowers. Seeing this he assured himself that this miracle had signified that his father's soul reached Heaven and he need not go to the river Ganges in order to immerse the ashes turned into flowers in it. He then showered the flowers on the waters of the river. The place where the miracle took place gradually assumed the form of a hill to which the name Puṣpagiri was given to denote its wonderful origin.

Subsequently the village came to be known as Puṣpagiri after the name of the hill. The place is famous for a great *Śankara-pīṭam*, which has a large following of disciples and devotees of all ranks scattered all over Andhra Pradesh. The place contains several temples, most of which are in a ruined condition. The three temples situated on the slopes of the hill are described in the following pages.

There are three temples, known as the Cennakēśava, Saṁtānamallēśvara and Umāmahēśvara temples inside a compound with an entrance surmounted by a *gōpura* in the west (Pl. XV-2).

Dates of the Temples :

The Cennakēśava Temple : The earliest reference to this temple is in an inscription, dated in Ś. 1220 (1298 A. D.).[31] An inscription, dated in Ś. 1358 (1436 A. D.), records that a certain Kaṁpayya repaired some portions of the temple.[32] Another record, dated in Ś. 1423 (1501 A. D.), mentions that a certain Aghōraśivācārya plastered the *śikhara* of the temple.[33]

One peculiar feature noticeable in this temple is that the *kuṁbha* of the *kuṁbhapañjara* in this temple is found in the *adhiṣṭāna* and not on the walls as usual. Similar is the case with the *kuṁbhapañjaras* found on the walls of the Dēvī shrine in the Chintala-Venkaṭaramaṇa temple at Tāḍpatri. This feature may

31. M. E. R. 314 of 1905.
32. M. E. R. 310 of 1905.
33. M. E. R. 307 of 1905.

be taken to be of a later date. The sculptures that are found on the outer surface of the walls of this temple also indicate a later date. On this basis, it may be inferred that the temple was reconstructed in the Vijayanagara period, about 1500 A. D.

Saṁtānamallēśvara and Umāmahēśvara temples: In the case of these two temples, the absence of inscriptions stands in the way of the fixation of the exact date of their construction.[34] Therefore the dates of these two temples have to be inferred on stylistic basis. The *kuṁbha* of the *kuṁbhapañjara* in these two temples is found in the *adhiṣṭāna* portion as in the case of the Cennakēśava temple. The wall decorations of the two temples and the sculptures found on the walls of the Saṁtānamallēśvara temple are similar to those of the Cennakēśava temple. On these grounds, these two temples may be ascribed to about 1500 A.D. It may also be stated here that the *prākāra* wall and the *gōpura* were built at about the same time.

Inscriptions found in the Cennakēśava temple supply the following information. An inscription, dated in Ś. 1436 (1514 A.D.), records gift of a village by Kṛṣṇarāya for the service and offerings of god Cennakēśava.[35] A record, dated in Ś. 1442 (1520 A. D.), records gifts of taxes by a number of rope dancers to the temple.[36] Another, dated in Ś. 1481 (1559 A. D.), registers gift of land by a certain Kōnēṭi Tiruvēngaḷanāthayya to the Cennakēśava temple.[37]

Description of the Temples

The temples are enclosed by a compound (No. 1 of plan) whose walls are built of large blocks of stone. The main entrance is in the west and is surmounted by a *gōpura* (No. 2 of plan).

The Gōpura (Pl. XVI-1) : The *adhiṣṭāna* of the *gōpura* is high and is characteristic of the Vijayanagara period. The walls are decorated with mere pilasters with Vijayanagara capitals. The brick superstructure contains five storeys with *kūṭas, śālās* and *pañjaras*. The vertical on either side of the passage contains the figure of a woman standing under a creeper.

The Courtyard : The following temples are found in the courtyard. One, dedicated to Viṣṇu under the name of Cennakēśava, another dedicated to Śiva under the name of Saṁtānamallēśvara, stand in juxtaposition, and one more Śiva temple known as the Umāmahēśvara temple is situated at right angles to the Saṁtānamallēśwara temple. All the three temples open into a common rectangular hall. To the south of the Cennakēśava temple is a small shrine facing west, probably dedicated to a Dēvī.

The Hall : The hall stands on a richly carved *adhiṣṭāna* which contains from bottom upwards–*upāna*, *paṭṭa*, another *paṭṭa*, *padma*, band with a row of elephants with riders, *gaḷa*, band with a row of horses *gaḷa*, containing squatting lions and sculptures and *kapōta* decorated with *siṁhalalāṭa* gables containing human heads inside. Above the *kapōta* is a row of *makaras*. The walls are plain. In the interior, the hall is

34. While giving the location of some inscriptions copied by the Epigraphy Department, a temple known as the Saṇtāna Mallēśvara temple has been mentioned (M. E. R. 313, 316 and 317 of 1905). While locating No. 316 an eastern *gōpura* of the Santāna Mallēśvara temple is also mentioned. This Santānamallēśvara temple mentioned by the Department cannot be the Santānamallēśvara temple (which is described here) because there is a common *prākāra* for all the three temples and there is only one *gōpura* in the west wall of the *prākāra*.

35. *South Indian Inscriptions,* IX-2, No. 494.

36. M. E. R. 308 of 1905.

37. M. E. R. 315 of 1905.

PUṢPAGIRI TEMPLE

Plan–Cennakēśava, Saṅtānamallēśvara and Umāmahēśvara temples, Puṣpagiri.

East

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West

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10 9 6 3
17
18
14
15
2

Cennakēśava, Saṅtānamallēśvara and Umāmahēśvara temples, puṣpagiri

1. *Prākāra* wall
2. *Gōpura*
3. *Mukhamaṇṭapa* of the Cennakēśava shrine
4. *Aṅtarāḷa* of the Cennakēśava shrine
5. *Garbhagṛha* of the Cennakēśava shrine
6. Common *mukhamaṇṭapa* of the Saṅtānamallēśvara and Umāmahēśvara shrine
7. *Aṅtarāḷa* of the Saṅtanamallēśvara shrine
8. *Garbhagṛha* of the Saṅtanamallēśvara shrine
9. *Aṅtarāḷa* of the Umāmahēśvara shrine
10. *Garbhagṛha* of the Umāmahēśvara shrine

11.–13. Verandah, *aṅtarāḷa* and *garbhagṛha* of a small shrine

14. *Aṅtarāḷa* of the Āñjanēya shrine
15. *Garbhagṛha* of the Āñjanēya shrine
16. Pillared corridor
17. A *maṇṭapa*
18. A pillar

divided into two halves by a wall, one half serving as the *mukhamaṇṭapa* to the Cennakēśava temple and the other serving as the common *mukhamaṇṭapa* of the Santānamallēśvara and *Umāmahēśvara* temples.

The Cennakēśava Temple

This temple faces the west and consists of the *garbhagṛha*(No. 5 of plan), *antarāḷa* (No. 4 of plan) and *mukhamaṇṭapa* (No. 3 of plan). The first two members stand on an *adhiṣṭāna* which contains from bottom upwards-*upāna*, *paṭṭa*, *padma*, broad *paṭṭa*, *gaḷa* and *āliṅgapaṭṭikā*. The back wall of the *garbhagṛha* is decorated with the following series - (*a*) projection containing two pilasters (*b*) recess containing *kumbha-pañjara* (*c*) projection containing pilaster, *śālā-kōṣṭa* and pilaster (*d*) recess with *kumbhapañjara*(*e*)projection with two pilasters. In between the pilasters is a semi-circular *makara-tōraṇa* surmounted by a *simhalalāṭa* gable. Inside the *tōraṇa* is a sculpture. The *antarāḷa* walls are decorated with pilaster, *śālā-kōṣṭa* and pilaster. The cornice above the walls contains *simhalalāṭa* gables. The *vimāna* which rises above the *garbhagṛha* consists of two *talas* with the *kūṭa*, *pañjara*, *śālā* series. The *śikhara* is four sided and belongs to the Nāgara order. The hall contains four pillars in the centre. The pillars resemble lathe turned pillars and have the roll and leaf capitals. The entrance of the *antarāḷa* is guarded by *dvārapālaka* figures and the lintel contains Gajalakṣmī. The *garbhagṛha* houses a standing image of Viṣṇu.

The Santānamallēśvara Temple

The temple consists of the *garbhagṛha* (No. 8 of plan), *antarāḷa* (No.7 of plan) and the *Mukha-maṇṭapa* (No.6 of plan). The *garbhagṛha* and *antarāḷa* stand on an *adhiṣṭāna* which contains from bottom up-wards- *upāna*, *paṭṭa*, *adhaḥ-padma*, broad *paṭṭa*, *gaḷa*, *kumuda*, *gaḷa* cut into compartments containing seated lions, *kapōta* decorated with *simhalalāṭa* gables, *gaḷa*, cut into compartments, *ūrdhva-padma* and *āliṅgapaṭṭi-kā*. Above the *āliṅgapaṭṭikā* is a row of running elephants with riders. The walls of the *garbhagṛha* are deco-rated with the following series (Pl.XVI-2)- (*a*) projection containing two pilasters (*b*) recess with *kumbha-pañjara* (*c*) projection containing pilaster, *śālā-kōṣṭa* and pilaster (*d*) recess with *kumbhapañjara* and (*e*) projection with two pilasters. The space between the pilasters contains a semi-circular *makara-tōraṇa* topped by *simhalalāṭa*. Inside the *tōraṇa* is a deity sculpture. The *antarāḷa* walls contain pilaster, *śālā-kōṣṭa*, and pilaster. The *vimāna* above the *garbhagṛha* is a *dvitala vimāna* containing the *kūṭa*, *pañjara* and *śālā* series. The *śikhara* is round and belongs to the *Vēsara* order.

The hall contains four pillars resembling lathe turned pillars in the centre with roll and leaf capitals. The entrance of the *antarāḷa* is guarded by *dvārapālakas*. The lintel contains Gajalakṣmī with a lion with raised fore paws on either side. The *garbhagṛha* contains a linga on a *vēdī*.

The Umāmahēśvara Temple (Pl.XVI-3)

The temple consists of the *garbhagṛha* (No. 10 of plan) and *antarāḷa* (No. 9 of plan) and faces the south. The *adhiṣṭāna* (Pl.XVII-1) above which the *garbhagṛha* and *antarāḷa* stand is richly decorated and contains from bottom upwards *upāna*, three *paṭṭas*, *padma*, *paṭṭa*, another *paṭṭa* with elephants and horses *gaḷa* and *āliṅgapaṭṭikā* containing the figures of horses. The wall of the *garbhagṛha* is decorated with (*a*) projection with two pilasters (*b*) recess with *kumbhapañjara*; one peculiar feature is that the *kumbha* of the *kumbhapañjara* is to be found not at the base of the wall, as usual, but on a *paṭṭa* immediately below the *āliṅgapaṭṭikā* of the *adhiṣṭāna* (*c*) projection with pilaster, *śālā-kōṣṭa* and pilaster (*d*) recess with *kumbha-pañjara* and (*e*) projection with two pilasters. The *antarāḷa* walls are decorated with pilaster, *śālā-kōṣṭa*

and two pilasters. The walls are devoid of sculptures. The cornice above the walls is moulded and contains *siṁhalalāṭa* gables. The *vimāna* which rises above the *garbhagṛha* contains two *taḷas* with the *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. Above the second *taḷa* is a step containing nandis in the four corners. The *śikhara* is four sided and belongs to the *Nāgara* order. The *garbhagṛha* houses a linga on a *sōmasūtra*.

A Small Shrine

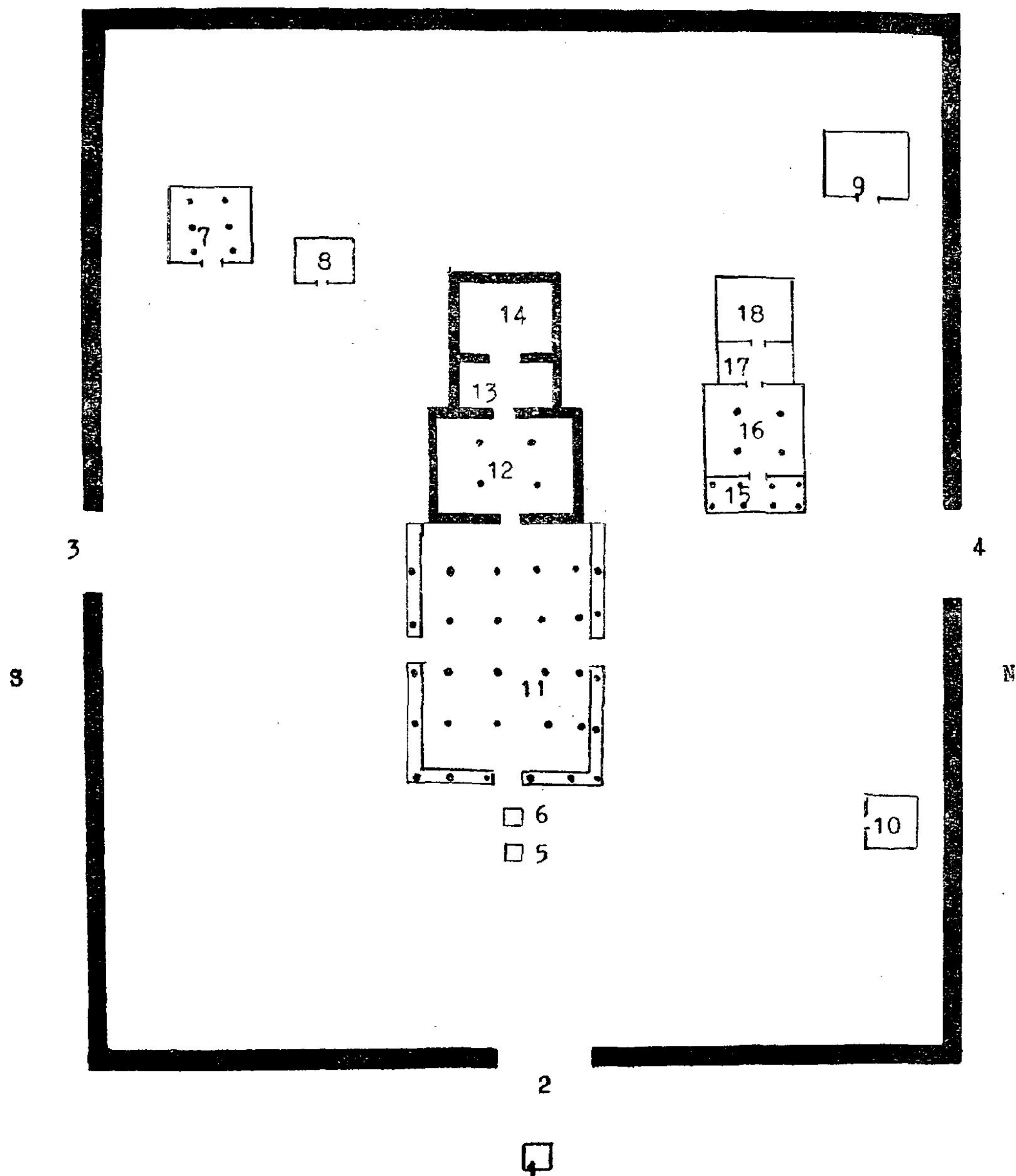
This shrine situated to the south of the Cennakēśava temple, consists of the *garbhagṛha* (No.13 of plan), *aṅtarāḷa* (No.12 of plan) and a verandah (No.11 of plan) and is aligned to the west. The walls are devoid of any decoration. The *vimāna* above the *garbhagṛha* is an *ēkatala vimāna* of the *Vēsara* order.

The Āñjanēya Shrine

This shrine is built against the inner side of the south half of the west wall of the *prākara*, faces the east and consists of the *garbhagṛha* (No.15 of plan) and *aṅtarāḷā* (No.14 of plan). The *garbhagṛha* houses an image of Āñjanēya.

There is a pillared cloister running alongside the south wall of the *prākāra* (No.16 of plan). There is a *maṇṭapa* (No.17 of plan) on four pillars in front of the common hall. In its front is a pillar on a *vēdī* (No.18 of plan).

Plan–Vīrabhadra temple, Rāyacōṭi.



VT—12x

Vīrabhadra Temple, Rāyacōṭi

1. *Dīpastaṁbha*
2. East *gōpura*
3. South *gōpura*
4. North *gōpura*
5. *Balipīṭha*
6. *Dhvajastaṁbha*
7. *Kalyāṇamaṇṭapa*
8. *Kumāra shrine*
9. A *maṇṭapa*
10. Bhairava shrine
11. *Mahāmaṇṭapa* of the main shrine
12. *Mukhamanṭapa* of the main shrine
13. *Aṅtarāḷa* of the main shrine
14. *Garbhagṛha* of the main shrine
15. Verandah before the Dēvī shrine
16. *Mukhamanṭapa* of the Dēvī shrine
17. *Aṅtarāḷa* of the Dēvī shrine
18. *Garbhagṛha* of the Dēvī shrine

VII. THE VĪRABHADRA TEMPLE, RĀYACŌṬI

Rāyacōṭi, the headquarters of a taluk of that name in the Cuḍḍapah district is about thirty miles from Cuḍḍapah and can be reached by bus. The place contains a temple dedicated to Śiva under the name of Vīrabhadra.

An inscription, dated in Ś.1484 (1562 A.D.), refers to the repairs made to the central shrine and the *sukanāsi* of the temple.[38] Another, dated in Ś.1550 (1628 A.D.), states that Maṭla Kumāra Anantarāya, a Vijayanagara chieftain painted the two *gōpuras* of the temple.[39] From the inscription first cited, it is evident that the temple was in existence for sometime before that date and by that date it needed repairs. On this basis, the date of construction of the temple may be ascribed to about 1500 A.D.

Description of the Temple

The Dīpastaṁbha : There is a tall monolithic *Dīpastaṁbha* on a high base in front of the temple (No. 1 of plan). On the top of the *staṁbha* is a brick-built *kūṭa.*

The Prākāra : The temple stands inside a spacious walled enclosure and faces the east. There are three entrances in the enclosure in the east, north and south each surmounted by a *gōpura.*

The East Gōpura (No. 2 of plan) : The *adhiṣṭana* of the *gōpura* contains from bottom upwards- *upāna*, broad *paṭṭa*, *paṭṭa*, broad *gaḷa*, projecting *paṭṭa*, another *paṭṭa*, *padma*, *gaḷa*, *tripaṭṭa*, another *gaḷa* and *āliṅgapaṭṭikā*. The walls are plain. The brick superstructure consists of two *talas*, each containing a row of the *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. The *śikhara* is oblong and surmounted by a row of *kalaśas* (Pl.XVII-2).

The south and north *gōpuras* are similar in construction (Nos. 3 and 4 of plan).

The Courtyard

The Kaḷyāṇamaṇṭapa (No. 7 of plan) : This *maṇṭapa* is situated in the south-west corner of the courtyard. In the interior, there are two rows of three pillars having Cōḷa capitals.

The Kumāra Shrine (No. 8 of plan) : This shrine is situated to the north of the *kaḷyāṇamaṇṭapa.* It faces the east, consists of only the *garbhagṛha* whose walls are plain and the roof flat. Inside the shrine is a fine stone image of Kumāra riding a peacock.

A Maṇṭapa (No. 9 of plan): In the north-west corner of the courtyard is a *maṇṭapa* facing the east. There is a low pavilion in the centre having four pillars with Vijayanagara capitals. On either side of the pavilion, is a row of two pillars having Vijayanagara capitals.

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38. M. E. R. 445 of 1911.
39. *T. T. D. Inscriptions,* VI-1, No. 25.

The Bhairava Shrine (No. 10 of plan): This shrine is situated a few yards to the north-east of the main shrine. It faces the south and consists of the *garbhagṛha* and a verandah before it. The walls of the *garbhagṛha* are plain and the roof flat. The verandah contains a row of four pillars having Cōḷa capitals. Inside the *garbhagṛha* is an imposing image of Bhairava.

The Main Shrine (Pl.XVII-3) : The main shrine is situated in the centre of the courtyard and consists of the *garbhagṛha* (No. 14 of plan), *antarāḷa* (No.13 of plan.) *mukhamaṇṭapa* (No. 12 of plan) and *mahāmaṇṭapa* (No.11 of plan). The *garbhagṛha, antarāḷa* and *mukhamaṇṭapa* stand on an *adhiṣṭāna* which contains from bottom upwards-*upāna*, broad *paṭṭa*, *paṭṭa*, *padma*, *gaḷa*, *tripaṭṭa* another *gaḷa* and *āliṅgapaṭṭikā*. The walls are plain. The cornice is decorated with *siṁhalalāṭa* gables. The *vimāna* contains two *talas* each with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. The *śikhara* is four faced and belongs to the *Nāgara* order. There is a *kalaśa* above. The *mahāmaṇṭapa* (Pl. XVIII-1) is a rectangular structure with its greater length east to west. There is a narrow *vēdi* all along the edge of the floor of the *mahāmaṇṭapa* on which stand pillars supporting the roof. On the *vēdi* are six pillars in the east and four each in the south and the north. There are four rows of four pillars inside the *maṇṭapa*. Each pillar is divided into three oblong and two polygonal sections and has the Cōḷa capital. The cornice above the pillars of the *maṇṭapa* has a concave upper portion and a convex lower portion. On the edge of the roof of the *maṇṭapa* is a low parapet containing *śālās* here and there. There is a pail outside the east wall of the *mukhamaṇṭapa* to the right of entrance on which are located stone images of Dakṣiṇāmūrti and Gaṇapati. There is a portrait statue also on it. On a pail to the left of entrance are the stone images of Sūrya, Gaṇapati and Brahmā. The *mukhamaṇṭapa* has a single entrance in the east and its lintel contains the figure of Gajalakṣmī. There are four pillars in the centre of the *mukhamaṇṭapa* having roll capitals. There are two stone nandis one behind the other facing the god in the centre of the *mukhamaṇṭapa*. On the wall on either side of entrance of the *antarāḷa* is a pilaster having roll capital. Inside the *garbhagṛha* is a stone image of Vīrabhadra and a linga on a *Sōmasūtra*.

The Dēvī Shrine : This shrine, dedicated to the consort of the principal deity, is in juxtaposition to the main shrine. On the elevation the shrine is similar to the main shrine in all respects (Pl. XVIII-2), On the axis, the shrine consists of the *garbhagṛha*(No.18 of plan).*antarāḷa* (No. 17 of plan), *mukhamaṇṭapa* (No.16 of plan) and a verandah before it (No.15 of plan). The verandah contains two rows of four pillars, having Cōḷa capitals. The *mukhamaṇṭapa* has a single entrance in the east. In the interior of the *mukhamaṇṭapa*, there are four pillars having Cōḷa capitals. The *garbhagṛha* contains the image of Pārvatī standing.

The following metal images are found in this temple-(1) Śiva as Candraśēkhara, (2) Pārvatī and (3) Gaṇapati.

The portrait statue found in the temple may be identified as that of Maṭla Kumāra Anantarāya who painted the *gōpuras* in the temple. Though there is inscriptional evidence that two of the *gōpuras* of the temple were painted no traces of them are now found.

VIII. THE RĀMALINGĒŚVARA AND VENKAṬARAMAṆA TEMPLES, TĀḌPATRI

Tāḍpatri, the headquarters of a taluk of that name in the Anantapur district on the Raichur-Madras line of the Southern Railway, about forty-seven miles from Guntakal is an important junction on it. The place can also be reached by road from Guntakal. There are two important and famous temples at this place, namely, the Rāmalingēśvara and the Venkaṭaramaṇa temples, both belonging to the Vijayanagar period. The river Pennār takes a northern course at this place and hence the place is considered to be very sacred.

The Rāmalingēśvara Temple

The Rāmalingēśvara temple, is situated outside the Tāḍpatri town on the right bank of the river Pennār. This temple is locally known as the Bugga-Rāmalingēśvara temple. The temple consists of a compound wall, with *gōpuras* in the north, west and south, a *kaḷyāṇamaṇṭapa*, the shrines of Rāma and Pārvatī and the shrine of Rāmalingēśvara. The north and south *gōpuras* are embellished with fine sculptures, the best specimens of the Vijayanagara period.

An inscription, dated in Ś. 1431 (1509 A.D.), belonging to the reign of Vīra Narasingarāya mentions that *mahāpradhāna* Sāḷuva Timmayamgāru constructed the *Bhōgamaṇṭapa*, *gōpura* and *prākāra* in that year.[40] It is evident from this inscription that the main temple was already in existence for sometime before that date. The date of construction of the temple may be ascribed to about 1450 A.D.

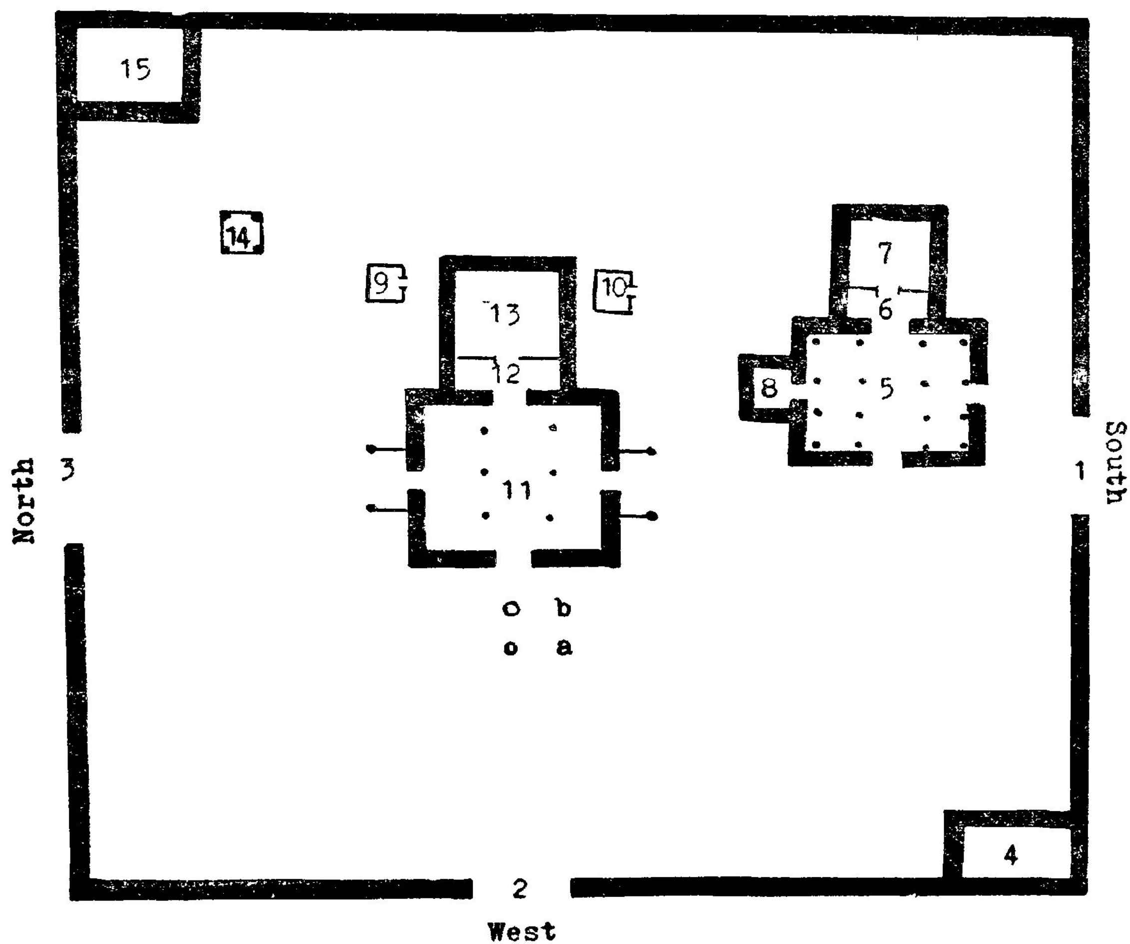
Inscriptions found in the temple supply the following interesting information. An inscription, dated in S. 1429 (1507 A. D.), in the reign of the Vijayanagara emperor, Vīra Narasingarāya, records the remission by *Mahāpradhāna* Sāḷuva Timmayamgāru of *Peṇḍli sunkālu*, collected in the *Kutti-sīma* and the *Pennabaḍi-sīma* situated within his *nāyamkara* in the *Gutti-rājya* in favour of god Rāmēśvara for the merit of the king.[41] A record, dated in Ś. 1431 (1509 A. D.), in the reign of the same king mentions that *mahāpradhāna* Sāḷuva Timmayamgāru gifted a village named Neladalapāḍu renaming it Vīranarasimhāpuram to the god.[42] A gift of land was made to the god by a certain Sāḷuva Gōvindayya in Ś. 1435 (1513 A. D.).[43] A record, dated in Ś. 1453 (1531 A. D.) in the reign of King Acyutarāya registers the gift of a 4 *Kha* of land for the offerings of curd rice to the god.[44]

Description of the Temple :

The South Gōpura (Pl. XVIII-3. Pl. XIX-1 and 2) : This *gōpura* (No. 1 of plan) is protected by a wide stone scaffolding on its outer side. The stone *adhiṣṭāna* and walls are intact in the inner side. The superstructure above the walls is fallen. The *adhiṣṭāna* is very high and is in two sections. The lower

40. *S. I. I.*, IV, No. 802.
41. *S. I. I.*, IV, No. 803.
42. *S. I. I.*, IV, No. 802.
43. M. E. R. 340 of 1892.
44. *S. I. I.*, IV, No. 801.

Plan–Rāmalingēśvara temple, Tāḍpatri.



Rāmaliṅgēśvara Temple, Tāḍpatri

1. South *gōpura*
2. West *gōpura*
3. North *gōpura*
4. *Kaḷyāṇamaṇṭapa*
5. Common *mukhamaṇṭapa* of the Pārvatī and Rāma shrines
6. *Antarāḷa* of the Pārvatī shrine
7. *Garbhagṛha* of the Pārvatī shrine
8. Rāma shrine
9. A small shrine
10. A small shrine
11. *Mukhamaṇṭapa* of the main shrine
12. *Antarāḷa* of the main shrine
13. *Garbhagṛha* of the main shrine
14. A *maṇṭapa*
15. A *vēḍi*
    (*a*) *Balipīṭha*
    (*b*) *Dhvajastambha*

section comprises of a broad *gaḷa* adorned with pilasters and *śālā-kōṣṭas* and above it is a cornice slightly projecting decorated with *siṁhalalāṭa* gables containing human heads inside. Above this cornice are six *paṭṭas* and the same number of recesses alternating with each other. These *paṭṭas* are profusely decorated with creeper designs, animals and birds. The wall is decorated with the following series — (*a*) narrow projection with distended *śālā-kōṣṭa* between two pilasters, the *kōṣṭa* or niche containing a deity sculpture (*b*) recess containing a *kuṁbhapañjara* (*c*) as in 'a' (*d*) recess containing a *kuṁbhapañjara* (*e*) narrow projection between two pilasters. The space between the pilasters contains a vertical creeper decoration(*f*)broad central projection between two pilasters, the interspace containing a distended *śālā-kōṣṭa* (*g*) narrow projection between two pilasters with a vertical creeper decoration in the intervening space (*h*) recess with *kuṁbhapañjara* (*i*) as in 'a' (*j*) recess with *kuṁbhapañjara* and (*k*) as in 'a'. The capitals of the pilasters are in the Vijayanagara style. The superstructure above the walls is of brick but mostly ruined. In the interior, on either side of the passage there is a vertical containing a woman standing under a creeper (Pl. XX-1) and a vertical row of circles above.

The West Gōpura (No. 2 of plan) : This *gōpura* is in front of the Rāmalingēśvara shrine. Its *adhiṣṭāna* is in two sections. The lower section contains from bottom upwards - *upāna*, broad *paṭṭa*, *padma gaḷa*, cut into compartments by short pilasters and cornice decorated with *siṁhalalāṭa* gables containing human heads inside. The upper section has, from bottom upwards - broad *paṭṭa*, *tripaṭṭa*, *gaḷa*, cut into compartments by short pilasters, broad projecting *paṭṭa*, another *gaḷa*, cut into compartments and *āliṅgapaṭṭikā*. The wall is decorated with a projection containing two pilasters, recess with *kuṁbhapañjara* and projection with two pilasters. The cornice above the wall is slightly projecting and contains *siṁhalalāṭa* gables with human heads inside. The brick superstructure contains a single *tala* with *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa*. The *śikhara* is oblong.

The Nrth Gōpura (No. 3 of plan) : The *adhiṣṭāna* and wall decorations of this *gōpura* are similar to those of the south *gōpura* (Pl. XX-2 and Pl. XXI-1). The superstructure is of brick and mostly ruined.

The Kalyāṇamaṇṭapa (Pl. XXI-2) : This *maṇṭapa* (No. 4 of plan) is situated in the south-western corner of the courtyard and is in two sections. The front section is level with the ground and contains two rows of three tall pillars having the roll and *paṭṭa* capitals. The elevated section contains seven pillars at its eastern edge and two pillars in the northern edge and a pavilion containing four pillars in the centre. The pillars in the pavilion have each a main shaft and eight pillarets each in two sections one above the other, projecting from the shaft. On the ceiling of the pavilion is a lotus inside a square. The other pillars have the figure of *yāḷi* projecting from the shaft. The parts of the *adhiṣṭāna* visible are, *gaḷa*, containing women in dance poses and a projecting cornice with *siṁhalalāṭa* gables.

The Pārvatī and Rāma Shrines : The shrines of Rāma and Pārvatī are situated to the south of the main shrine. The Pārvatī shrine faces west while the Rāma shrine faces south and both have a common *mukhamaṇṭapa* (No. 5 of plan) which is a square structure measuring thirty four feet each side and is reached by a flight of steps in the south and west. The *adhiṣṭāna* is 2′-8″ in height and contains from bottom upwards - a *paṭṭa* decorated with elephants, lions and swans, narrow recess, *paṭṭa* with scroll decoration and *āliṅgapaṭṭikā* containing bead garland decoration. The hall contains four rows of four pillars each. All the pilllars excepting the four central pillars are alike. Each of them consists of one central block with figure projection with a *yāḷi* above it to one

side, pillaret with a *yāḷi* above it to another side, pillaret in two sections one above the other to the third, and pillaret with the figure of a women to the fourth side. Each of four central pillars consists of one central block with five pillarets projecting to one side, pillaret in two sections were above the other to another side, pillaret with the figure of a woman and a pillaret above it to the third side. All the pillars have Vijayanagara capitals. The ceiling of the *maṇṭapa* is divided into nine compartments. The big central compartment and the smaller ones in each of the four corners contain a lotus with the bud hanging from the centre. The compartment in the south-western corner contains all along the edge of the lotus a row of swans with the figures of Vīrabhadra seated, Śiva seated, Kumāra riding peacock and Gaṇapati riding rat in each of the four corners. The other compartments contain on the edge of the lotus female dancers and swans.

The Pārvatī shrine consists of the *garbhagṛha* (No. 7 of plan) and *antarāḷa* (No. 6 of plan) and measures 28′ - 2″ in length. It stands on an *upapīṭha* and an *adhiṣṭāna*. The *upapīṭha* projects three feet forward, is 2′ - 8″ in height and contains from bottom upwards-*paṭṭa* decorated with the figures of swans, women and dwarfs, *paṭṭa* with scroll decoration, *padma*, *gaḷa*, *paṭṭa* with diamond decoration, another *gaḷa* and cornice decorated with *simhalalāṭa* gables. The *adhiṣṭāna* is 3′ - 9″ in height and contains from bottom upwards - *paṭṭa*, *padma*, *gaḷa*, *paṭṭa*, another *gaḷa* and *āliṅgapaṭṭikā*. The outer surface of back wall of the *garbhagṛha* is decorated from south to north with the following series (Pl. XXII-1)(*a*) narrow projection containing pilaster, niche surmounted by a *vimāna* containing three steps with a four faced *Nāgara śikhara*. pilaster, (*b*) recess containing *kumbhapañjara* (*c*) broad central projection containing pilaster, niche surmounted by a *vimāna* of three steps with a *Nāgara śikhara*, sālā-*kōṣṭa* niche surmounted by a *vimāna* of three steps with a *Nāgara śikhara* above and pilaster (*d*) recess containing *kumbhapañjara* (*e*) as in 'a'. The pilasters have Vijayanagara capitals. The other walls possess similar decorations. The cornice above the walls is slightly projecting and contains *simhalalāṭa* gables. The *vimāna* contains two *talas* with the *kūṭa, pañjara, śālā, pañjara and kūṭa* series. The *śikhara* is oblong and belongs to the *Vēsara* order. The doorway of the *antarāḷa* has *dvārapālikas* at the base. Above the *dvārapālika* figure is a *pūrṇakalaśa* and above it a pilaster with a Vijayanagara capital. There is a distended *kūṭa*, at the top. The lintel has the figure of Gajalakṣmī. The *garbhagṛha* has no regular doorway. In the centre of the *garbhagṛha* is an icon of Pārvatī, standing on a richly carved *vēdi*.

The Rāma shrine (Pl. XXII-2) has only the *garbhagṛha* (No.8 of plan) which stands on an *upapīṭha* and an *adhiṣṭāna*. The *upapīṭha* has from bottom upwards - *paṭṭa* containing lions, *paṭṭa* with scroll decoration, another *paṭṭa* with scroll decoration, *padma*, *gaḷa*, *kumuda* with ribbon cuttings, another *gaḷa*, containing swans, lions and *makaras* and cornice decorated with *simhalalāṭa* gables. The *adhiṣṭāna* contains from bottom upwards *paṭṭa*, broad *paṭṭa* containing scroll decoration, another *paṭṭa*, *padma*, *gaḷa*, *tripaṭṭa*, another *gaḷa*, another *paṭṭa* with scroll decoration another *gala* and *āliṅgapaṭṭikā*. The wall is decorated with - (*a*) projection containing pilaster, *kūṭa-kōṣṭa* containing a sculpture, pilaster (*b*) recess containing a *kumbhapañjara* below which is a dwarf shown in the attitude of supporting it (*c*) broad central projection containing pilaster, *śālā-kōṣṭa* containing sculpture, pilaster (*d*) recess with *kumbhapañjara* (*e*) as in 'a'. The *kapōta* is slightly projecting and contains *simhalalāṭa* gables. The *vimāna* is fallen and only two members of the first *tala* remain on the eastern side. On either side of the doorway of the *garbhagṛha* is a woman standing holding a *kalaśa* in her two hands. Beyond that is a woman standing under a creeper. There is a vertical scroll decoration above that figure. In the *garbhagṛha* are the standing images of Rāma, Laṣksmaṇa and Sītā on a *vēdi*.

A small shrine : This shrine (No. 9 of plan) is situated outside the Rāmalingēśvara shrine to its north and faces the south. It consists of only the *garbhagṛha* whose walls are plain. The *vimāna* above it has two *talas* with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series and a *Nāgara śikhara.* Inside the cell is a seated male deity holding a *paraśu*–like object in the right hand and keeping the left hand on the thigh.

The Vīrabhadra Shrine (No. 10 of plan) : This shrine is situated to the south of the main shrine, faces the south and consists of only the *garbhagṛha* with plain walls. The *vimāna* above the shrine is an *ēkatala vimāna* of the *Vēsara* order. Inside the shrine is a standing image of Vīrabhadra.

The Rāmalingēśvara Shrine (Pl. XXIII-1) : This shrine consists of the *mukhamaṇṭapa* (No. 11 of plan) with porches in the north and south and an entrance in the west, and the *antarāḷa* (No. 12 of plan) and *garbhagṛha* (No. 13 of plan) on the east and measures 63′-6″ in length. The *garbhagṛha* and the *aṁtarāḷa* stand on an *adhiṣṭāna* which is 3′-4″ in height and contains from bottom upwards-*upāna*, broad *paṭṭa*, *adhaḥ-padma*, *gaḷa*, *kumuda* with ribbon cuttings, another gaḷa containing lions and dwarfs, projecting *paṭṭa* with scroll decoration, another *gaḷa*, *ūrdhva-padma* and *āliṅgapaṭṭikā.* The back wall of the *garbhagṛha* (Pl. XXIII-2) is decorated with the following series-(*a*) two pilasters (*b*) narrow recess containing *kuṁbhapañjara* (*c*) two pilasters, niche surmounted by three *kūṭas,* and two pilasters, (*d*) narrow recess containing *kuṁbhapañjara* (*e*) two pilasters. The *aṁtarāḷa* wall is decorated with (*a*) three pilasters, (*b*) narrow recess containing *kuṁbhapañjara* and (*c*) pilaster. The side wall connecting the *aṁtarāḷa* and *mukhamaṇṭapa* contains (*a*) narrow recess with *kuṁbhapañjara* (*b*) two pilasters (*c*) *śālā-kōṣṭa* (*d*) two pilasters (*e*) narrow recess with *kuṁbhapañjara* (*f*) two pilasters. The wall of the *mukhamaṇṭapa* is decorated with the following series — (*a*) two pilasters (*b*) recess with *kuṁbhapañjara* (*c*) three pilasters (d) recess with *Kuṁbhapañjara* (e) two pilasters, *śālā - kōṣṭa* and two pilasters (*f*) recess with *kuṁbhapañjara* (*g*) two pilasters. Then there is the *dvāra.* The other half of the wall contains the same decoration in the reverse order. All the pilasters have Vijayanagara capitals. The cornice above the walls is slightly projecting and contains *siṁhalalāṭa* gables containing human heads and lotuses. The *vimāna* above the *garbhagṛha* is of brick and plastered all over. It consists of two *talas* each containing the *kūṭa, pañjara, śālā, pañjara* and *kūṭa.* The *śikhara* is round and belongs to the *Vēsara* order.

The *mukhamaṇṭapa* is a square measuring forty feet each side. It has three entrances, *i.e.,* in the north, south and west. There are porches before the northern and southern entrances. Each of the porches has a path with a *vēdī* on either side. The *vēdī* is 9′-7″ in length and 4′ in height. On the edge of each *vēdī* is a pillar with a projection to two sides, each projection containing the figure of a lion with its fore paws raised. The entrance in the southern porch (Pl. XXIV-1) has *dvārapālakas* at the base and a row of fine *kīrtimukhas* on the architrave above. The wall to the right of entrance has the figure of a linga on *vēdī* and a woman leaning forward holding a *kamaṇḍalu* in the left hand and placing a garland with her right hand on a linga on *vēdī* and a woman as on the right side. The northern porch is similar to the one on the south. On either side of the western entrance is a *dvārapālaka.* The *mukhamaṇṭapa* contains two rows of three pillars in the interior with corresponding pilasters in the walls. In the central portion of the ceiling is a square inside a bigger square, the smaller one containing a lotus with the bud hanging. The pillars have the Vijayanagara capitals, whereas the pilasters in the walls have Cōḷa capitals. There is a nandi in front of the *aṁtarāḷa.* The doorway of the *aṁtarāḷa* has *dvārapālikas* at the base. The lintel contains Gajalakṣmī. The *garbhagṛha* has a plain entrance. Inside it is a linga on a *Sōmasūtra.*

In the north-east corner of the courtyard is a *vēdi* containing the images Navagrahas (No. 15 of plan).

The Venkaṭaramaṇa Temple

This temple is situated at the north-eastern end of the town a few furlongs to the south-east of the Rāmalingēśvara temple.

According to a local tradition, in the place where the Venkaṭaramaṇa temple stands there was a tamarind grove and one day one of the tamarind trees clove into two vertical pieces and in between a stone image of Viṣṇu appeard. A local Vijayanagara chieftain named Yaṟa Timmānāyuḍu's attention was drawn to this fact, and when he went there he could see with his own eyes the idol of Viṣṇu. The Lord appeared in a dream to Yaṟa Timmānāyuḍu and commanded the latter to construct a temple on the spot where his image appeared. Accordingly, Yaṟa Timmānāyuḍu constructed the temple. It must be noted that even today the presiding deity of the temple is known as Chintala-Venkaṭaramaṇa or Chintala-Tiruvēṅgaḷanātha. The exact date in which year this Yaṟa Timmānāyuḍu built the temple is not known. The earliest dated inscription, in this temple registering gifts made to the temple is in Ś.1473 (1551 A. D.).[45] The date of construction of this Temple may be ascribed to about the first quarter of the 16th century A. D.

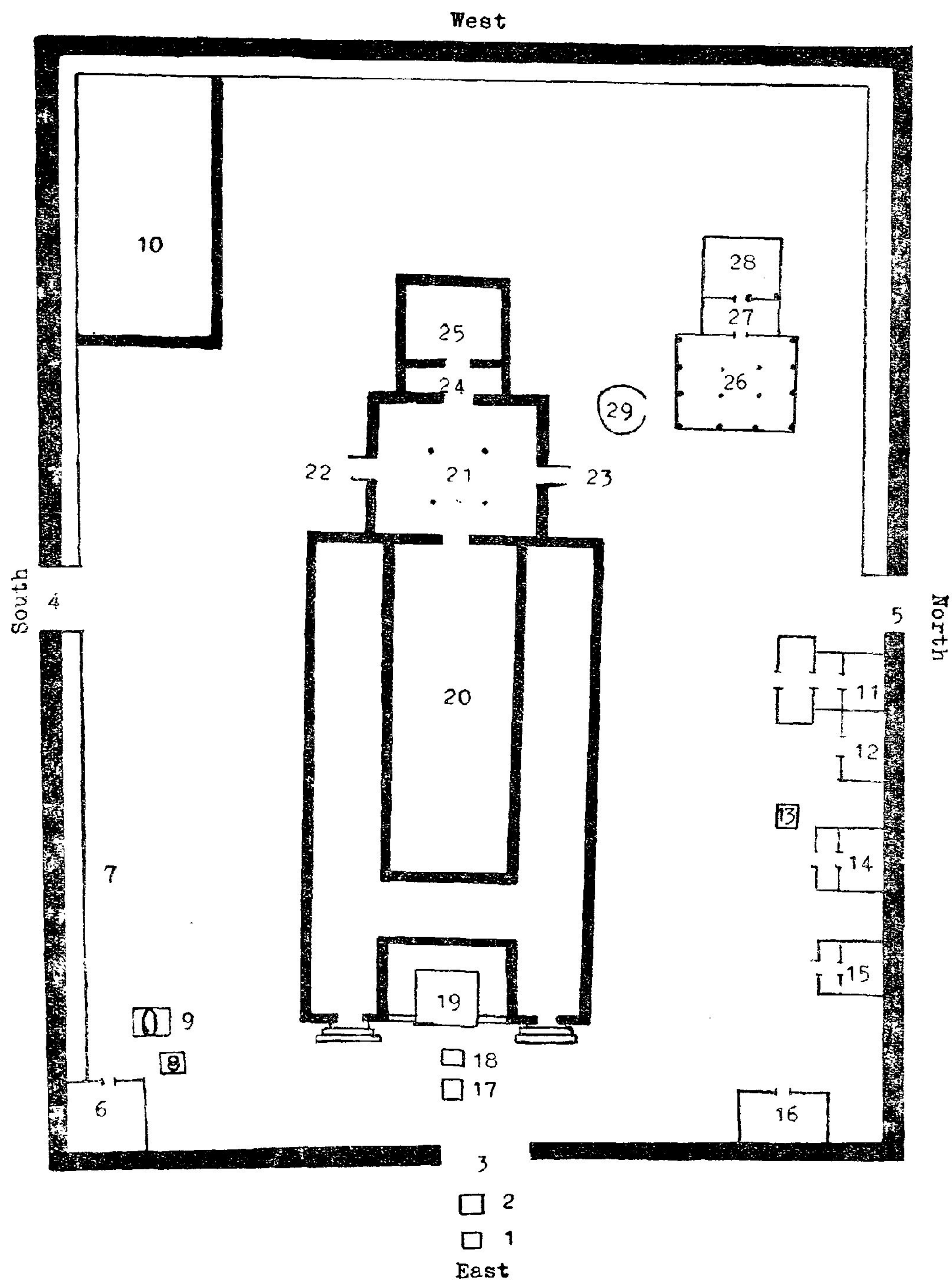
Inscriptions found in this temple supply the following interesting information. An inscription, dated in Ś. 1473 (1551 A.D.), registers the gift of the village of Enumalachintala in *Tāḍlapoḍalūri-sīma* included in the *Gutti-māgāṇi* by Chinna Timmānāyuḍu, son of Pemmasāni Timmānāyuḍu, to god Chintala-Tiruvēngaḷanātha of Tāḍpatri for the merit of the king Aḷiya Rāmappayya and the donor's parents-Timmānāyuḍu and Māchamma.[46] Another inscription, dated in Ś. 1485 (1563 A. D.), states that a Kampana Yellappa purchased and gave away one *tūm* of land to the god.[47] A record, dated in Ś. 1486 (1564 A. D.), registers gift of land to the god by a certain Mādhavadāsa.[48] Three *puṭṭis* of land was gifted to the god by a certain Pemmasāni Timmānāyuḍu, in Ś. 1500 (1578 A. D.), in the reign of Śrīranga-dēvamahārāya.[49] A gift of allowances was made to the god by a certain Pemmasāni nāyuḍu in Ś. 1509 (1587 A.D.).[50] An inscription, dated in Ś. 1585 (1663 A. D.), records the gift of one "Dharunam" for every 100 pagodas of Tāḍpatri revenue by the inhabitants to god Tiruvēngaḷanātha.[51] A gift of land to the god made by a certain Timmāṇāyani-gāru is recorded in an inscription dated in Ś. 1585 (1663 A.D.)[52] An inscription, dated in Ś. 1586 (1664 A. D.), registers the gift of five *tūms* of land in Villalore to the deity by Linganna, the son of Kṛṣṇamaraju.[53]

Description of the Temple

The temple is surrounded by a big *prākāra* whose walls are built of large blocks of granite accurately fitted. There are three entrances into the courtyard, the one in the east surmounted by a *gōpura* (No. 3 of

45. M. E. R. 439 of 1940-41.
46. *Ibid.*
47. *Inscriptions of the Madras Presidency*, I, p. 30, No. 215.
48. *Ibid.*, p. 30 No. 213.
49. *Ibid.*, No. 211.
50. *Ibid.*, No. 214.
51. *Ibid.*, No. 210.
52. *Ibid.*, No. 209.
53. *Ibid.*, No. 212.

Plan–Venkaṭaramaṇa temple, Tāḍpatri.



Venkataramaṇa temple, tādpatri

1. *Dīpastaṁbha*
2. Swing pavilion
3. *Gōpura*
4. Southern entrance
5. Northern entrance
6. A room
7. Pillared corridor
8. Pipal tree
9. Well
10. *Kaḷyāṇamaṇṭapa*
11. Varāha shrine
12. A room containing *vāhanas*.
13. *Briṅdāvana*
14. Lakṣmīnārāyaṇa shrine
15. Rāmānuja shrine
16. *A maṇṭapa*
17. *Balipīṭha*
18. *Dhvajastaṁbha*
19. Stone car
20. *Mahāmaṇṭapa* of the main shrine
21. *Mukhamaṇṭapa* of the main shrine
22. South porch of the *Mukhamaṇṭapa*
23. North porch of the *Mukhamaṇṭapa*
24. *Aṅtarāḷa* of the main shrine
25. *Garbhagṛha* of the main shrine
26. *Mukhamaṇṭapa* of the Dēvī shrine
27. *Aṅtarāḷa* of the Dēvī shrine
28. *Garbhagṛha* of the Dēvī shrine
29. *Circular shrine*

plan), the two others on the south (No. 4 of plan) and north (No. 5 of plan) surmounted by low śālās. In front of the *gōpura* are two upright pillars with a stone beam above them (No. 2 of plan). Obviously it was used during the occasions of the swing festival. Beyond that to the further east is a tall monolithic *Dīpastaṁbha* set up on a *vēdi* with its top portion fallen (No. 1 of plan).

The East Gōpura (Pl. XXIV-2) : The base and the walls of the *gōpura* are built of stone and the superstructure is of bricks. The base is in two sections. The first section contains from bottom upwards-*upāna*, narrow *gaḷa*, projecting *paṭṭa, padma*, another *gaḷa* cut into compartments, *kumuda*, with ribbon cuttings, broad *paṭṭa*, containing floral designs, broad *gaḷa* containing five pilasters, niche surmounted by a distended *śālā* and four pilasters, moulded cornice containing a row of swans at the edge and decorated with *siṁhalalāṭa* gables and bead garland decoration. The pilasters have roll and *paṭṭa* capitals (Pl. XXV-1). The second section contains from bottom upwards *paṭṭa, padma, gaḷa, paṭṭa* containing a row of elephants another *gaḷa*, fluted *kumuda*, another *gaḷa* containing horses and cornice containing *siṁhalalāṭa* gables. The wall (Pl. XXV-2) is decorated with (*a*) projection containing two pilasters (*b*) recess containing *kuṁbhapañjara* (*c*) projection containing pilaster, niche surmounted by three *kūṭas*, pilaster, (*d*) recess containing *kuṁbhapañjara* and (*e*) projection containing two pilasters. There are some Vaiṣṇava deity sculptures in the intervening spaces. Above the wall are rafter ends and above them is the moulded cornice. The cornice is decorated with *siṁhalalāṭa* gables and on its edge is a frieze with fine *kōlāṭam* dance. Above the cornice is a row of geese. The brick superstructure is fallen. In the inner surface of the superstructure wood was employed and some of the wooden parts can still be seen from below. The entrance in this *gōpura* is now closed.

To the left of the eastern entrance and in the courtyard of the temple there is a big peepal tree with raised platform round its base (No. 8 of plan). Running along the inner side of the compound wall up to the southern entrance there is a long and a narrow pillared corridor (No. 7 of plan). Each of these pillars contains a pillaret projecting to one side (Pl. XXVI-1). The base of the corridor contains a row of elephants. The pillared corridor beyond the southern entrance is continued up to the northern entrance. To the east of this entrance there is a small shrine in which images of Varāha and Lakṣmī are set up (No. 11 of plan). Next to it is a small room containing the *vāhanas* of the temples (No. 12 of plan). Beyond this room is a shrine dedicated to Lakṣmīnārāyaṇā (No. 14 of plan). There is a *Brindāvana* before this shrine (No. 13 of plan). Beyond the Lakṣmīnārayaṇa shrine is the Rāmānuja shrine (No. 15 of plan). Built against the inner side of the right half of the eastern entrance is a small open *maṇṭapa* of six pillars (No. 16 of plan). The *kalyāṇamaṇṭapa* is situated in the south-western angle of the courtyard (No. 10 of plan). In the centre of the courtyard and facing the east is the main shrine of Venkaṭaramaṇa. In front of the *mahāmaṇṭapa* of the main shrine are a stone car, the *Dhvajastaṁbha* and the *Balipīṭha*. The shrine dedicated to the consort of the main deity is to the north of the main shrine and faces the east. Very near the *mukhamaṇṭapa* of the Dēvī shrine is a circular shrine facing the north.

The Main Shrine: The main shrine consists of the *garbhagṛha*, (No. 25 of plan), *aṅtarāla* (No. 24 of plan,) *mukhamaṇṭapa* (No. 21 of plan), and *mahāmaṇṭapa* (No. 20 of plan) and measures 137 feet in length. The *grabhagṛha*, *aṅtarāḷa* and *mukhamaṇṭapa* stand on an *adhiṣṭāna* which contains from bottom upwards *upāna*, two *paṭṭas*, *padma*, *gaḷa*, *kumuda* with ribbon cuttings with a central band containing lotuses, another *gaḷa*, cut into compartments, *ūrdhva-padma* and *āliṅgapaṭṭika*. The south wall of the *garbhagṛha* is decorated with the following series (Pl. XXVI-2) - (*a*) two pilasters (*b*) recess containing a *kuṁbhapañjara*

(*c*) three pilasters (*d*) niche surmounted by a miniature *vimāna* consisting of a row of *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* (*e*) three pilasters (*f*) recess with *kuṁbhapañjara*, and (*g*) two pilasters. The south wall of the *antarāla* is decorated with - (*a*) pilaster (*b*) recess with *kuṁbhapañjara* (*c*) pilaster (*d*) niche surmounted by a miniature *vimāna* as described above and (*e*) pilaster. The side wall connecting the *antarāla* and the *mukhamaṇṭapa* is decorated with (*a*) pilaster (*b*) recess with *kuṁbhapañjara* (*c*) pilaster (*d*) niche surmounted by a miniature *vimāna* as described above, and (*e*) two pilasters. The south wall of the *mukhamaṇṭapa* is decorated with (*a*) two pilasters (*b*) recess with *kuṁbhapañjara* (*c*) four pilasters (*d*) recess with *kuṁbhapañjara* (*e*) two pilasters (*f*) niche surmounted by a miniature vimāna as described above (g) pilaster (*h*) recess with *kuṁbhapañjara* and (*i*) pilaster. Then there is the *dvāra*. The other half of the wall of the *mukhamaṇṭapa* beyond the *dvāra* presents the same decoration in the reverse order. The interspaces of the walls are decorated with incidents from the Rāmāyana and deity sculptures. On the top of the walls and below the cornice is a row of swans and women in dance poses. The cornice is decorated with bead garland decoration and contains *kīrtimukha* (*simhalalāṭa* gables) with pearls dropping from the mouths of the lions and human heads or deity figures inside. Above the cornice is a row of geese interspersed with *bhūtamāla* shown as supporting the roof. The *vimāna* (Pl. XXVI-3) contains two *talas* each with the *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. Above the second *tala* is a *phalaka* containing lions in each of the four corners. The *śikhara* is round and there is a single *kalaśa* above it.

The *mahāmaṇṭapa* (Pl. XXVII-1) is a rectangular structure measuring fifty nine feet east-west and forty five feet north-south. It has narrow porches in the east with pillars in the front and two short flights of steps in the north and south. Each of the porches measure 7′-10″ east-west and 10′-6″ north-south. In between the two porches is a fine stone car housing an image of Garuḍa. The *adhiṣṭāna* of the *maṇṭapa* contains a broad *gaḷa* decorated with pilasters and *śālā-kōṣṭas*. There are figures of swans and *kinnaras* in the interspaces. The *mahāmaṇṭapa* contains a platform on *vēdī* on three sides and the front wall of the *mukhamaṇṭapa* with a *dvāra* on the fourth side. Therefore, the space inside the *maṇṭapa* is at a low level resembling a pit. On the *vēdī* are to be found pillars supporting the roof above. There is a plain moulded cornice above these pillars. On the edge of the roof of the *maṇṭapa* there are *kūṭas*. On the four sides of this hall in the interior there are stout beams set up on the capitals of pillars. Above these beams is a row of *simhalalāṭas*. Above it is an architrave cut into compartments by pilasters. The compartments have the figures of Viṣṇu in various forms. Above these compartments is a second capital projecting forward above each pillar with dwarf brackets. The beam above these upper capitals supports the roof. It contains figures of men and women in dance poses. The ceiling is plain. The pillars in the hall are of the following types - (1) pillar with *yāḷī* bracket with a rider (2) pillar with two *yāḷī* brackets with riders (3) pillar with a projection containing the figure of a woman (4) pillar with one pillaret projecting (5) pillar with two pillarets projecting (6) pillar with three pillarets projecting and (7) pillar decorated with vertical rows of *kuṭas* and *śālās*. All the pillars have Vijayanagara capitals.

The *mukhamaṇṭapa* is a square in plan measuring 38 feet each side. It has two porches, one in the south (No. 22 of plan) and the other in the north (No. 23 of plan). Each porch consists of a path in the centre with a *vēdī* 3½ feet high, on either side. There is a moulding on the outer edge of each *vēdī*. There is a slab containing a fine representation of *kōlāṭam* dance in the outer surface of this moulding. At the outer edge of the floor of each porch there is a pillar with two *yāḷī* brackets. The vertical of the doorway of the north porch contains some sculptures. The doorway has *dvārapālakas* at the base

and the lintel has Gajalakṣmī. The architrave above has a *śālā* in the centre with two *kūṭas* on either side. The southern porch is similar in construction (Pl. XXVII-2). The principal entrance to the *mukhamaṇṭapa* is in the east with a fine door way. There are *dvārapālakas* at the base and the jambs on either side are decorated with the lotus and creeper design. There is the figure of Gajalakṣmi on the lintel. There are four finely carved pillars inside the *mukhamaṇṭapa*. There is a raised square between them. The ceiling above these pillars contains a lotus with its bud hanging in the centre of a double square. The walls on either side of the doorway of the *aṁtarāḷa* which is to the west of the *mukhamaṇṭapa* have the series-pilaster, *kuṁbhapañjara* and two pilasters. The doorway is reached by four steps. It has *dvārapālakas* at the base, floral decoration all over and Gajalakṣmī on the lintel. Its interior is plain. The *garbhagṛha* houses the images of Venkaṭēśvara.

The Dēvī Shrine (Pl. XXVIII-1)

This shrine consists of the *garbhagṛha* (No. 28 of plan), *aṁtarāḷa* (No. 27 of plan) and an open *mukhamaṇṭapa* (No. 26 of plan) and faces the east. The *garbhagṛha* and antarāḷa stand on an *adhiṣṭāna* which contains from bottom upwards-*upāna*, *padma*, broad *gaḷa*, *paṭṭa*, *padma* another *gaḷa*, *kumuda* with ribbon cuttings, another *gaḷa*, *paṭṭa* with scroll decoration, another *gaḷa*, *padma* and *āliṅgapaṭṭika*. The south wall of the *garbhagṛha* is decorated from west to east as follows-(*a*) projection with two pilasters. These pilasters have Vijayanagara capitals. In between the two pilasters are two more pilasters without capitals on the top of which is a dwarf supporting the superstructure (*b*) recess with *kuṁbhapañjara* (*c*) projection containing pilaster, niche surmounted by three *kūṭas*, pilaster (*d*) recess with *kuṁbhapañjara* (*e*) as in (*a*). The *aṁtarāḷa* wall is decorated with (*a*) recess containing *kuṁbhapañjara* (*b*) projection containing pilaster, niche surmounted by three *kūṭas*, pilaster (*c*) recess with *kuṁbhapañjara* (*d*) projection with two pilasters. The cornice above the wall is moulded and is decorated with *siṁhalalāṭa* gables. The *vimāna* which rises above the *garbhagṛha* contains a single *tala* with the *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. The *śikhara* is four sided and belongs to the *Nāgara* order. There are deity figures in stucco on the *vimāna*.

The *mukhamaṇṭapa* (Pl. XXVIII-2) has four pillars each in the south and north and two in the east. These pillars are of two types. (1) pillar with a projection to the front containing the figure of a woman and (2) pillar with two projections, one to the front and the other to a side each containing the figure of a woman. In the centre of the *maṇṭapa* is a square having four pillars. The cornice above the pillars of the *maṇṭapa* has a concave upper portion and a convex lower portion and its outer surface contains the figures of doves, monkeys and lizards. The jambs of the doorway of the *aṁtarāḷa* has *pūrṇakalaśas* at the base on either side, above it a pilaster with its shaft decorated with the creeper design and a capital above; another short pilaster surmounted by a *kūṭa*. Next to it is a *dvārapālikā* with lotus creeper design above it. The lintel has the figure of Gajalakṣmī seated in *padmāsana* with a woman *cauri* bearer on either side. The *garbhagṛha* contains a stone image of Lakṣmī.

The Circular Shrine (Pl. XXIX-1)

This shrine (No. 29 of plan) is close to the *mukhamaṇṭapaa* of the Dēvī shrine and to its south. It faces the north and contains only the *garbhagṛha*. The *adhiṣṭāna* is richly carved and high. The wall has projections and recesses. Each projection contains two pilasters with a *kūṭa-kōṣṭa* in between. Each recess contains a *kuṁbhapañjara*. The cornice above the wall has a concave upper portion and a convex lower portion. The under surface of the edge of the cornice is decorated with a row of lotus buds. The

vimāna contains a single *tala* with the *kūṭa, pañjara, śālā* series. The *śikhara* is round and belongs to the *Vēsara* order. The entire structure is of stone and is small with a diameter of about eight feet. Structures similar to this are not to be found in other Vijayanagara temples.

The following structures facing south are to be found against the inner side of the east half of the north wall of the *prākāra.*

The Varāha Shrine

It consists of the *garbhagṛha, antarāḷa* and a *maṇṭapa* before it. The *maṇṭapa* contains two rows of four pillars with roll capital. The entrance of the *antarāḷa* is guarded by *dvārapālakas.* The *garbhagṛha* contains the image of Varāha and Dēvī seated on a richly carved *vēdi.*

The Lakṣmīnārāyaṇa Shrine

The shrine consists of a rectangular *garbhagṛha* and a *maṇṭapa* before it in two sections with a passage in the middle. The base of the *maṇṭapa* is decorated with six pilasters, *kumbhapañjara* without the creeper on the sides of the *kumbha, śālā, pañjara, kumbhapañjāra,* pilaster and *śālā.* On the edge of each section of the *maṇṭapa* there are two pillars which are of the following two types (1) pillar with a *yāḷi* bracket with a rider and (2) pillar with two *yāḷi* brackets with a pillaret in between. The walls of the *garbhagṛha* are decorated with pilasters having capitals ending with *puṣpa-pōtika,* in some cases and roll in others. There are *dvārapālakas* guarding the entrance of the *garbhagṛha.* Above each *dvārapālaka* figure is vertical scroll decoration. The lintel contains Gajalakṣmī with a women attendant on either side. The *garbhagṛha* houses the image of Lakṣmīnārāyana.

The Rāmānuja Shrine

This shrine consists of the *garbhagṛha* and *antarāḷa.* The entrance of the *antarāḷa* is guarded by *dvārapālakās* and the lintel contains Gajalakṣmī. Inside the *garbhagṛha* is the image of Rāmānuja on a *vēdi.*

The Kalyāṇamaṇṭapa

This is in two sections. The front part is level with the ground and the hind one is elevated. The elevated portion contains a row of four pillars on its eastern edge and three pillars on its southern edge. In its centre is a pavilion with four pillars. The *adhiṣṭana* of the pavilion has from bottom upwards- *upāna, padma, gaḷa* cut into compartments containing female dancers and cornice decorated with bead-garland decoration and *siṁhalalāṭa* gables. The pillars of the pavilion have Vijayanagara capitals. The other pillars are of the following types. (1) pillar with a pillaret projecting and (2) pillar with two pillarets projecting. Two pillars in the eastern edge have the roll and *paṭṭa* capital while the other two have the Vijayanagara capitals. The pillars in the northern edge have the roll capitals. The front section of the *kalyāṇamaṇṭapa* is mostly in ruins. It contains a row of thirteen pillars in the centre. The pillars are tall and have the roll capital with a central *paṭṭa* or band.(Pl.XXIX-2). There is a second capital above these pillars containing a projecting arm in the shape of an inverted lotus without the *pōtikā* at the end. The roof of the *maṇṭapa* is mostly in ruins.

The Stone Car (No. 19 of plan)

It contains all the component parts of a shrine on the elevation (Pl. XXX-1). The *adhiṣṭāna* is richly carved and contains four wheels, two each in the south and north. In the front there are two galloping horses shown in the attitude of dragging the car. The wall is decorated with the following series. (*a*) projection containing two pilasters with a *kūṭa-kōṣṭa* in between (*b*) recess containing *kuṁbha-pañjara* (*c*) broad central projection containing pilaster, *kūṭa-kōṣṭa* pilaster (*d*) recess containing *kuṁbha-pañjara* (*e*) as in ' a '. The cornice above is moulded and is decorated with *siṁhalalāṭa* gables. The *vimāna* above has a single *tala* with the *kūṭa, pañjara, śālā, pañjara, kūṭa* series. The *śikhara* is round and belongs to the *Vēsara* order.

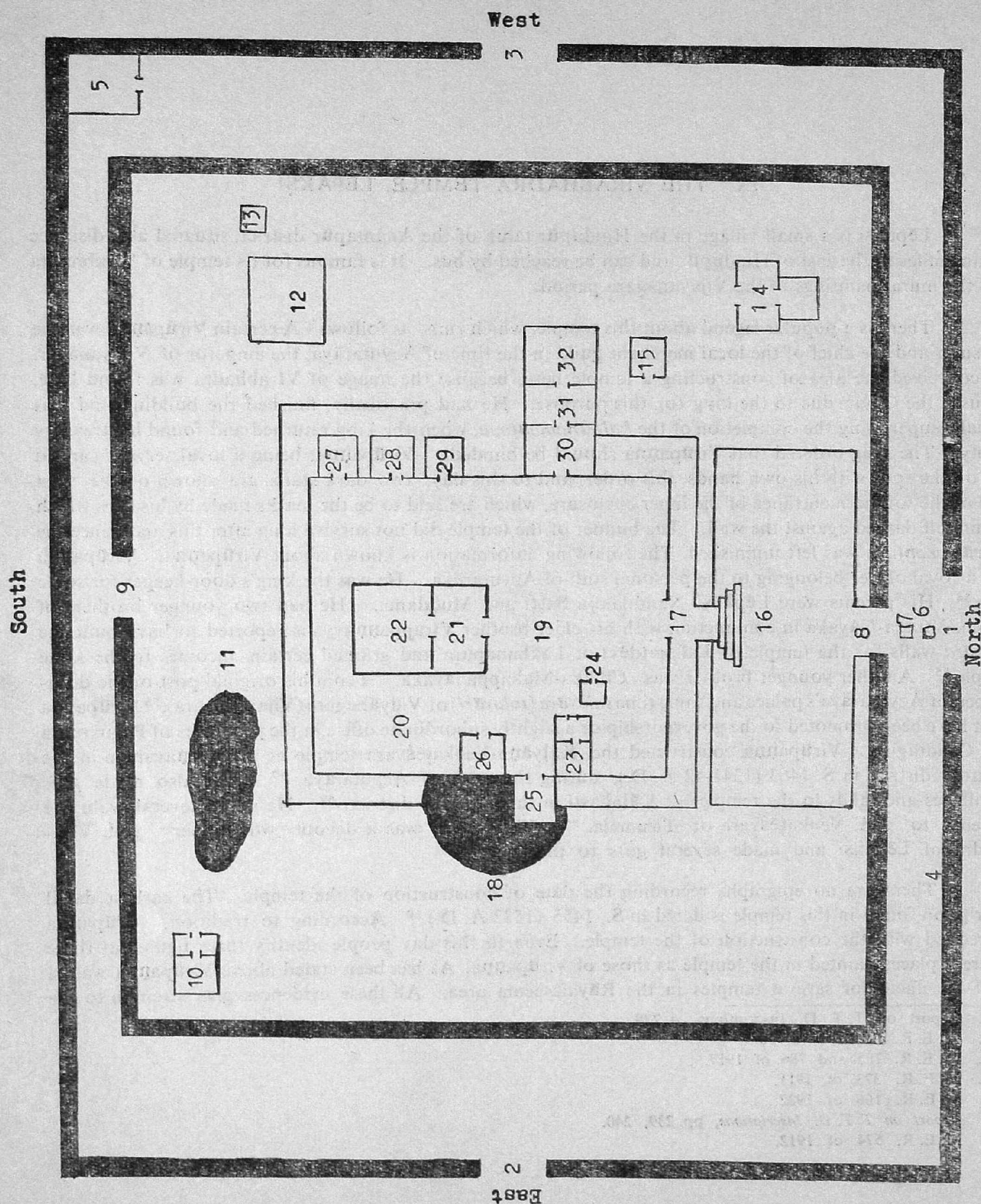
IX. THE VĪRABHADRA TEMPLE, LĒPĀKṢI

Lēpākṣi is a small village in the Hindupūr taluk of the Anantapūr district, situated at a distance of nine miles to the east of Hindupūr and can be reached by bus. It is famous for its temple of Vīrabhadra and the mural paintings of the Vijayanagara period.

There is a popular legend about this temple, which runs as follows - A certain Virūpaṇṇa was the treasurer and the chief of the local merchant guild in the time of Acyutarāya, the emperor of Vijayanagar. He conceived the idea of constructing a temple here, because the image of Vīrabhadra was found here. He used the tribute due to the king for this purpose. He had practically finished the building and was actually supervising the completion of the *kalyāṇamaṇṭapa*, when the king returned and found his treasury empty. The king ordered that Virūpaṇṇa should be blinded. Virūpaṇṇa, being a loyal servant carried out on the spot with his own hands this order, and to this day, two dark stains are shown on the west wall of the southern entrance of the inner enclosure, which are said to be the marks made by his eyes which he himself dashed against the wall. The builder of the temple did not survive long after this and hence the *kaḷyāṇamaṇṭapa* was left unfinished. The following information is known about Virūpaṇṇa. Virūpaṇṇa was a royal officer belonging to the personal staff of Acyutarāya. He was the king's door-keeper for some time.[54] His parents were Lēpākṣi Nandilakku Seṭṭi and Muddama. He had two younger brothers of whom, Vīrana-Nāyaka in conjunction with his elder brother Vīrappaṇṇayya is reported to have built the *prākāra* walls for the temple of Lakṣmīdēvī at Lakhanapura and granted certain incomes to the same temple.[55] Another younger brother was Chikka-Mallappanāyaka. From his original post of the door-keeper of Acyutarāya's palace and some time *talavāra* (*talavāri*) of Vidyānagara (Vijayanagara),[56] Virūpaṇṇa must have been promoted to the governorship or a slightly subordinate office in the provinces of Penukoṇḍa and Candragiri. Virūpaṇṇa constructed the Kaḷyāṇa-Venkaṭēśvara temple at Nārāyaṇavanam in the Chittoor district in Ś. 1463 (1541-42 A. D.), during the reign of Acyutarāya.[57] He also made gifts of villages and lands to the temples at Kāḷahasti in the Chittoor district.[58] He made several valuable presents to god Venkaṭēśvara of Tirumala.[59] Virūpaṇṇa was a devout worshipper god Vīrabhadra of Lēpākṣi and made several gifts to that god.

There are no epigraphs recording the date of construction of the temple. The earliest dated inscription found in this temple is dated in Ś. 1455 (1533 A. D.).[60] According to tradition, Virūpaṇṇa is credited with the construction of the temple. Even to this day people identify three figures at three different places painted in the temple as those of Virūpaṇṇa. As has been stated above Virūpaṇṇa was a great benefactor of several temples in the Rāyalaseema area. All these evidences give strength to the

54. Report on T. T. D. Inscriptions, p. 239.
55. M. E. R. 1912, para 56.
56. M. E. R. 785 and 786 of 1917.
57. M. E. R. 373 of 1911.
58. M. E. R. 166 of 1922.
59. *Report on T. T. D. Inscriptions*, pp. 239, 240.
60. M. E. R. 574 of 1912.



Plan Virabhadra temple, Lepākṣi.

Vīrabhadra temple, Lēpākṣi.

1. North *gōpura*
2. Eastern entrance
3. Western entrance
4. Pillared corridor
5. A *maṇṭapa*
6. *Balipīṭha*
7. *Dhvajastaṁbha*
8. Second *gōpura*
9. Southern entrance
10. A *maṇṭapa*
11. A boulder
12. *Kaḷyāṇamaṇṭapa*
13. A *maṇṭapa*
14. A shrine
15. Āṅjanēya shrine
16. *Nāṭyamaṇṭapa*
17. Pillared corridor
18. A boulder
19. Mukhamaṇṭapa of the Vīrabhadra shrine
20. *Pradakṣiṇa*
21. *Aṁtarāḷa* of the Vīrabhadra shrine
22. *Garbhagṛha* of the Vīrabhadra shrine
23. Pāpanāśēśvara shrine
24. A miniature shrine
25. *Sayanāgāra*
26. Pārvatī shrine
27. Rāmalinga shrine
28. Bhadrakāḷī shrine
29. Hanumalinga shrine
30. *Mukhamaṇṭapa* of the Viṣṇu shrine
31. *Aṁtarāḷa* of the Viṣṇu shrine
32. *Garbhagṛha* of the Viṣṇu shrine

tradition that the Vīrabhadra temple of Lēpākṣi was built by Virūpaṇṇa. It may be reasonably inferred that this temple was built about 1530 A.D., by Virūpaṇṇa, particularly because he was a subordinate officer of Acyutarāya by that time. No credence need be given to the legendary account that he was ordered by the king to be blinded, because there are inscriptions mentioning the gifts made by him as late as 1538 A.D., which attest to the fact that he was alive up to that date.

The following information is known from the inscriptions found in this temple. An inscription, dated in Ś. 1455 (1533 A. D.), registers the grant of three villages named Haṁpanahaḷḷi, Kancarlahaḷḷi and Timmagoṇḍanahaḷḷi, to the shrine of Vīrabhadra. The villages were all surnamed Venkaṭādri-samudra after prince Kumāra Venkaṭādri.[61] Acyutarāya gifted a village for the worship of Vīrabhadra in Ś. 1456 (1534 A. D.).[62] An inscription, dated in Ś. 1456 (1534 A. D.), records the gift of tolls collected by the merchants of the fair held in the hamlet of Vīrēśvaradēvarāyapura belonging to Lēpākṣi, tolls collected in *Harunāḍu* and *Hosūranāḍu* and of other incomes for oblations to be offered in the three shirnes of the temple. This grant was made at the instance of Vīrana-Nāyaka, the brother of Vīrapaṇṇaya of Penugoṇḍe.[63] King Acyutarāya weighed himself against pearls at Kāñcī in Ś. 1455 and made the gift called *Kānchanamēru* in Ś. 1456.[64] Vīrūpaṇṇa purchased lands at Kalanūrāgrāhāra and gifted them in Ś. 1459 (1537 A. D.), to the temple of Vīrabhadra.[65] Acyutarāya gifted two villages to the temple of Vīrēśvara of Lēpākṣi in Ś. 1459 and this gift was made in the presence of Viṭṭhalēśvara on the banks of the Tunga-bhadrā river.[66] A sale of land to the three shrines in the temple by the *mahājanas* of the *sarvamānya-agrahāra* village Kanchasamudram alias Pratāpadēvarāyapura in Ś. 1459 is recorded in one inscription. The village was given to them as a free gift by Pratāpadēva Mahārāya when he made the great gifts named *Kāmadhēnu, Kalpavṛkṣa* and *Viśvacakra* in the presence of god Virūpākṣa on the banks of the Tungabhadrā river. It is also stated in the inscription that Lēpākṣi was a village in the *Sadāli-veṇṭe* which belonged to the *Roḍa-nāḍu*, a subdivision of the *Penukoṇḍa-rājya*.[67] An inscription, dated in Ś. 1459, records a gift of tala-parigi channel by the *Mahājanas* of Nagaragere *alias* Kṛṣṇarāyasamudra-agrahāra, a village in the *Roḍa-nāḍu*, a subdivision of the Penugoṇḍa-rājya, to the shrines of Pāpavināśadēva, Raghunāthadēva and Vīrēśvaradēva.[68] A village named Nandicerla was gifted to god Vīrēśa in Ś. 1459 by the chief Acyutarāya Mallapanna.[69] A village named Sadāśivapura was purchased from two brāhmaṇas and granted to the temple by Vīrapaṇṇayya in Ś. 1460 (1538 A. D.)[70] Another village named Chikanandiceṟuvu, surnamed Dēvarāyapura, was gifted to the temple in Ś. 1460 by Vīrapaṇṇaya of Penugoṇḍe. The inscription also mentions that the temple of Vīrēśvara is situated on the Kūrmaśaila hill at Lēpākṣipura.[71] Acyutarāya gifted the village of Chaluviṇḍla, surnamed Komāra Venkaṭādrirāyapura, to the temple of Pāpavināśanadēva.[72]

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61. M. E. R. 574 of 1912.
62. M. E. R. 575 of 1912.
63. M. E. R. 570 of 1912.
64. M. E. R. 580 of 1912.
65. M. E. R. 577 of 1912.
66. M. E. R. 572 of 1912.
67. M. E. R. 571 of 1912.
68. M. E. R. 569 of 1912.
69. M. E. R. 576 of 1912.
70. M. E. R. 89 of 1912.
71. M. E. R. 88 of 1912.
72. M. E. R. 578 of 1912.

Description of the Temple.

The temple (Pl. XXX-2) is situated on a hillock known as the Kūrmaśaila to the south of the village and faces the north. There is a short flight of steps from the foot of the hill to the temple (Pl. XXXI-1). The temple is inside two enclosures. The *prākāra* walls are built of large blocks of stone. There are three entrances to the first enclosure, one in the north (No. 1 of plan), the second in the east (No. 2 of plan) and the third in the west (No. 3 of plan). The entrances in the east and west are closed. The entrance in the north is surmounted by a *gōpura*.

The northern entrance is the main entrance to the temple. It has a *maṇṭapa* before it in two sections, one on each side of the passage and a *dvāra* in the middle. Each section has a pillar in the front with Cōḷa capital. There is a *maṇṭapa* similar to the above in the rear side of the *gōpura*. The brick superstructure of the *gōpura* is in a dilapidated condition and there is only one *taḷa* containing the *kūṭa, pañjara,* and *śālā* series.

The eastern entrance is through a *dvāra* inside a *maṇṭapa*.

There is a *maṇṭapa* in front of the western entrance one on each side of the passage and *dvāra* in the middle. Each section has a pillar in the front with a Cōḷa capital. There is a *maṇṭapa* in two sections the inner side of the entrance similar to the above mentioned one. The roof is fallen.

There is a pillared corridor on the four sides along the inner side of the walls of the first enclosure (No. 4 of plan). The pillars are of a single type *i.e.*, pillar with one pillaret projecting having the Vijayanagara capital.

A Maṇṭapa (No. 5 of plan) : There is a *maṇṭapa* facing the north in the south-western corner of the outer enclosure. It has three projections towards the south, east and west with a pial in each of the projections. The *maṇṭapa* contains forty pillars, which are of the following types - (*a*) pillar with *yāḷi* bracket and Vijayanagara capital and (*b*) pillar with Cōḷa capitals. The ceiling of the *maṇṭapa* contains paintings which are badly damaged due to percolation of water.

The inner enclosure is formed by four walls of stone, which have fallen here and there. There are two entrances to this enclosure one in the north (No. 8 of plan) and the other in the south (No. 9 plan).

The northern entrance is the main entrance and is surmounted by a *gōpura*. The *upapīṭha* of the *gōpura* contains from bottom upwards - *upāna*, broad *paṭṭa*, *gaḷa*, cut into compartments containing figures of elephants, *paṭṭa*, *paṭṭa* with scroll decoration, another *paṭṭa* with scroll decoration *padma*, *gaḷa* moulding with ribbon cuttings, broad *gaḷa* containing short pilasters and *kuṁbhapañjaras* and cornice decorated with bead garland and *siṁhlalāṭa* gables. There are figures of women in fine dance pose, connecting the *padma* and the moulding with ribbon cuttings. The *adhiṣṭāna* contains from bottom upwards - *upāna*, *adaḥ-padma*, *paṭṭa*, *tripaṭṭa*, *gaḷa*, projecting *paṭṭa* with scroll decoration, another *gaḷa* *ūrdhva-padma*, and *āliṅganapaṭṭikā*. The front wall is decorated with three pilasters, pilaster surmounted by *pañjara*, and three pilasters. The back wall is decorated with two pilasters, *kuṁbhapañjara*, pilaster *śālā-kōṣṭa* pilaster and *kuṁbhapañjara*. The superstructure is of brick and contains a single *taḷa*, with *kūṭa*, *pañjara* with a stucco figure in front of it, *kūṭa*, *pañjara*, *śālā* with three stucco figures, *pañjara*, *kūṭa*, *pañjara* and *kūṭa*. The verticals of the *dvārā* have a *makara* at the base and scroll decoration above. Another

vertical of the *dvāra* has the figure of a woman standing under a creeper at the base and a vertical row of circles containing the figures of dancers and musicians. Before this *gōpura* are the *dhvajastaṁbhā* and the *Balipīṭha*.

The southern entrance has a *maṇṭapa* with the passage in the centre. In each section of the *maṇṭapa* there are four pillars with Cōḷa capitals.

A Maṇṭapa (No. 10 of plan) : There is a *maṇṭapa* facing the west in the south-east corner of the second enclosure. The *maṇṭapa* is in two sections with a wall containing an entrance, dividing the two. The front section of the *maṇṭapa* contains four pillars which are decorated with vertical scroll decoration and have the roll capital. The verticals on either side of the entrance have at the base a *dvārapālaka* image. The lintel contains the figure of Gajalakṣmī. In the back section of the *maṇṭapa* there are four pillars with Vijayanagara capitals.

Very near the above mentioned *maṇṭapa* is a big boulder (No. 11 of plan) against the east face of which is a richly carved *vēdi*. A flight of steps in the east leads to the *vēdi*. On the *vēdi* is a huge serpent with three coils and seven hoods and in the centre of the third coil is a *pāṇivaṭṭa* and above it a granite linga. The linga is protected by the seven hoods of the serpent (Pl. XXXI-2). On the north face of the boulder is a big stone image of Gaṇapathi seated.

The Kalyāṇamaṇṭapa (Pl. XXXI-3) : This *maṇṭapa* (No. 12 of plan) is situated in the south-west corner of the second enclosure. It contains eighty pillars, which are of the following types- (*a*) pillar with one pillaret projecting (*b*) pillar with two pillarets projecting and (*c*) pillar with a big deity image carved on a projection of the shaft (Pl. XXXII-1). This *maṇṭapa* was left unfinished.

A Maṇṭapa (No. 13 of plan) : This is situated near the *kaḷyāṇamaṇṭapa*. The *adhiṣṭāna* of this *maṇṭapa* contains from bottom upwards - *upāna, paṭṭa, padma*, broad *gaḷa* with the figures of elephants and cornice containing *siṁhalalāṭa* gables. There are four tall pillars having Cōḷa capitals in the four corners of the *maṇṭapa* supporting the roof. There is a round *śikhara* above the roof of the *maṇṭapa*.

A Small Shrine (No. 14 of plan) : There is a small shrine consisting of the *garbhagṛha* and a *maṇṭapa* before it and facing the south in the north-west corner of the second enclosure. The *maṇṭapa* contains four rows of four pillars each with Vijayanagara capitals.

Āṅjanēya Shrine (No. 15 of plan) : This shrine is situated a few yards to the south-east of the one described above. It faces the east and consists of the *garbhagṛha* and a small *maṇṭapa* before it. The walls are plain and the roof is flat. The *maṇṭapa* contains two rows of three pillars each. There is a standing image of Āṅjanēya with hands in *aṅjali* inside the *garbhagṛha*.

The *Main Shrine* : The main shrine of Vīrabhadra is situated in the centre of the second enclosure, faces the north and consists of the *garbhagṛha* (No. 22 of plan) and *aṅtarāḷa* (No. 21 of plan) surrounded by a *pradakṣiṇa* (No. 20 of plan), *mukhamaṇṭapa* (No. 19 of plan), a pillared corridor (No. 17 of plan) outside the *mukhamaṇṭapa* and the *nāṭyamaṇṭapa* (No. 16 of plan). At right angle to the *mukha-maṇṭapa* is the shrine of Viṣṇu facing the east. There is a shrine dedicated to Śiva under the name of Pāpavināśēśvara facing the Viṣṇu shrine. To the south of the Pāpavināśēśvara shrine is the *Śayanāgāra* and to its south is the Pārvatī shrine both facing the west. In the western wing of the *pradakṣiṇa* surrounding

the *garbhagṛha* and *antarāḷa* of the Vīrabhadra shrine are three shrines known respectively as the Rāmalinga shrine, Bhadrakāḷi shrine and Hanumalinga shrine all facing the east. In the north-east corner of the *mukhamaṇṭapa* there is a *vēdi* with the *Navagrahas*.

The *nāṭyamaṇṭapa* is situated immediately behind the north *gōpura* of the second enclosure and measures eighty feet east-west and forty five feet north-south. It contains seventy pillars, the twelve pillars in the centre forming a court. The pillars are of the following types - (*a*) pillar with one pillaret projecting (*b*) pillar with two pillarets projecting (*c*) pillar with three pillarets projecting (*d*) pillar with *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* designs all over and (*e*) pillar with life size deity figure carved on a projection of the shaft. Images of Dattātrēya, Brahmā, Tuṁburu, Nārada, Raṁbhā and Naṭarāja are carved on these pillars with great accuracy. All the pillars have the Vijayanagara capitals. The ceiling of the court formed by the twelve central pillars has a big lotus with several petals inside a square with the bud hanging in the centre. The ceiling of the *nāṭyamaṇṭapa* is divided into several bays by beams which are supported by the pillars. The bays contain paintings.

A flight of steps from the *nāṭyamaṇṭapa* leads to the pillared corridor situated outside the *mukhamaṇṭapa*. In the northern side, the corridor contains two rows of seven pillars. The big boulder in the eastern side cuts the east wing of the corridor into two sections (Pl. XXXII-2). The section to the north of the boulder contains two rows of four pillars and the section to the south of the boulder contains a row of four pillars. Similarly the west wing of the corridor is also in two sections because the side walls of the *mukhamaṇṭapa* of the Viṣṇu shrine are connected with the west wall of the *mukhamaṇṭapa* of the Vīrabhadra shrine. The section to the north of the *mukhamaṇṭapa* of the Viṣṇu shrine contains three rows of four pillars each and that to the south contains a row of four pillars. The southern wing of the corridor contains a row of fifteen pillars. The cornice which runs on all sides of the corridor has a concave upper portion and a convex lower portion.

The entrance of the *mukhamaṇṭapa* is in the north. In the interior the *mukhamaṇṭapa* contains twenty two pillars, which are of the following types - (*a*) pillar with one pillaret projecting (*b*) pillar with *yāḷi* bracket (*c*) pillar with two *yāḷi* brackets one by the side of the other and (*d*) pillar with a big sculpture carved on a projection of the shaft. All the pillars have the Vijayanagara capitals.

The *adhiṣṭāna* of the *garbhagṛha* and the *antarāḷa* contains from bottom upwards-*upāna*, broad *paṭṭa padma*, *paṭṭa*, broad *paṭṭa*, *gaḷa*, *tripaṭṭa*, *gaḷa*, *paṭṭa* and *āliṅgapaṭṭikā*. The walls of the *garbhagṛha* and *antarāḷa* are plain. There are traces of painting here and there. The *vimāna* (Pl. XXXIII-1) contains two *talas* with the *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. Above the second *taḷa* is a step with nandis in the four corners. The *śikhara* is round and belongs to the *Vēsara* order. The *garbhagṛha* houses an imposing image of Vīrabhadra.

The Viṣṇu Shrine (Pl. XXXIII-2) : The Viṣṇu shrine faces the east and its entrance is in the west wall of the *mukhamaṇṭapa* of the Vīrabhadra shrine. It contains *garbhagṛha* (No. 32 of plan), *antarāḷa* (No. 31 of plan) and *mukhamaṇṭapa* (No. 30 of plan). The *adhiṣṭāna* of the *garbhagṛha* and *antarāḷa* has from bottom upwards-*upāna*, *paṭṭa*, two *paṭṭas*, *tripaṭṭa*, *paṭṭa*, *gaḷa* and *āliṅgapaṭṭikā*. The walls are plain. The cornice is slightly projecting and contains gables. Above the cornice is a row of *makaras*. The *vimāna* contains two *taḷas* with the series - *kūṭa*, *pañjara*, śālā, pañjara and *kūṭa* in each. There is a step above the second *taḷa* with a lion in each of the four corners. There is a seated figure of Viṣṇu in each of the four directions on the *gaḷa*. The *śikhara* is four-sided and contains a *siṁhalalāṭa* gables in the centre on

each side. Above the *śikhara* are lotuses and in their centre is the *kalaśa*. This is a *dvitala vimāna* of the *Nāgara* order.

The *mukhamaṇṭapa* contains four pillars in the centre with Vijayanagara capitals. The ceiling of the *mukhamaṇṭapa* contains paintings of the *Daśāvatāras*. There is a *dvārapālaka* on either side of the entrance of the *antarāḷa*. The lintel above the entrance of the *antarāḷa* contains the figure of Gajalakṣmi. The *garbhagṛha* houses a standing image of Viṣṇu with a Dēvī on either side.

The Pāpavināśēśvara Shrine (No. 23 of plan): This shrine consists of the *garbhagṛha* and *antarāḷa* and faces the west. The *adhiṣṭāna* and the walls are plain. The *vimāna* above the *garbhagṛha* has a single *tala* with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. There is a *phalaka* above the *tala* with a nandi in each of the four corners. The *śikhara* is round. This is an *ēkatala vimāna* of the *Vēśara* order.

There is a *dvārapālaka* on either side of the entrance of the *antarāḷa*. There is a nandi before the *antarāḷa*. The *garbhagṛha* houses a linga on *vēdī*. On the back wall of the *garbhagṛha* is a sculpture of Siva as Bhikṣāṭanamūrti.

Miniature Shrine (No. 24 of plan) : There is a miniature shrine to the right of the entrance of the *antarāḷa* consisting of the *garbhagṛha* whose walls are plain. There is four faced *Nāgara śikhara* on the roof. The shrine houses an image of Gaṇapati.

The Śayanāgāra (No. 25 of plan) : This is a dark room to the south of the Pāpavināśēśvara shrine. The entrance of the *śayanāgāra* is in the east wall of the *mukhamaṇṭapa* of the Vīrabhadra shrine. The ceiling's of the passage into the *śayanagara* and that of the *śayanāgāra* contains paintings.

The Pārvatī Shrine (No. 26 of plan): This is situated to the south of the *śayanāgara*, contains only the *garbhagṛha* and faces the east. The walls are plain and the roof is flat. The *garbhagṛha* houses a standing image of Pārvatī.

The Ramalinga Shrine (No. 27 of plan) : This is situated at the south-western corner of the *pradakṣiṇa* which surrounds the *garbhagṛha* and *antaraḷa* of the Vīrabhadra shrine. The entrance of this shrine is in the south-west corner of the *pradakṣiṇa* wall. The shrine faces the east and has only the *garbhagṛha* with a linga on a *vēdī*.

The Bhadrakaḷī Shrine (No. 28 of plan): This shrine is situated immediately to the north of the Rāmalinga shrine. The shrine faces the east and contains only the *garbhagṛha* which enshrines the image of Bhadrakāḷī.

The Hanumalinga Shrine (No. 29 of plan) : This shrine is situated to the north of the Bhadrakāḷ-shrine. It faces the east and contains only the *garbhagṛha*. The walls are plain. Above the roof is a four faced *Nagara śikhara*. The *garbhagṛha* houses a linga on a *vēdī*.

The Nandi (Pl. XXXIV-1 and 2) : The nandi, situated a few furlongs from the temple, is considered to be the biggest in India. Massiveness in size, however, has not been secured at the expense of artistic beauty. The bull is depicted in the characteristic pose of nandi; it is noticeable, however, that the head is held aloft at a higher angle than is usual. Consequently, the expression of submission which is typical of nandi before Śiva, is conspicuous by its absence here. From the standpoint of the proper proportion in the formation of the various limbs and the excellent finish secured in the workmanship, the Lēpākṣi Nandi is a good piece of art of the Vijayanagara period.

X. THE CENNAKĒSAVA TEMPLE, SŌMAPĀLEM

Sōmapālem is a small village in the Madanapalli taluk of the Chittoor district, three miles to the north-east of the Mulakalaceruvu Railway Station on the Pākāla-Dharmavaram section of the Southern Railway. There is a temple, locally known as Kasimkōṭa Cennarāya temple, to the west of the village at the foot of a small hill. There is a small fort in the neighbourhood of the temple.

According to one local tradition, there lived a shepherd in the neighbourhood of Sōmapālem, who became suddenly rich by acquiring some hidden treasure. He then approached the then Vijayanagara emperor, secured a chieftainship, built a fort and this temple at Sōmapālem and ruled over it for some time as a subordinate of the Rāyas of Vijayanagar. Two names Kṛṣṇappa and Cinnanna are popularly mentioned.[73] Nothing definite is known about the name of the chieftain, the period of his rule and when he built the fort and the temple.

It is not possible to determine the exact date of construction of this temple, because there are no inscriptions in this temple. The plan of the temple, and the decoration of the pillars in the *kalyaṇamaṇṭapa* indicate that the temple belongs to the late Vijayanagara style of the 16th century. The existence of paintings on the ceilings of the *mahāmaṇṭapa* and the *kalyaṇamaṇṭapa* are reminiscent of paintings in the Vīrabhadra temple of Lēpākṣi, which belongs to the second quarter of the 16th century A.D. Therefore, this temple like the temple of Lēpākṣi, may be ascribed to about the second quarter of the 16th century A.D.

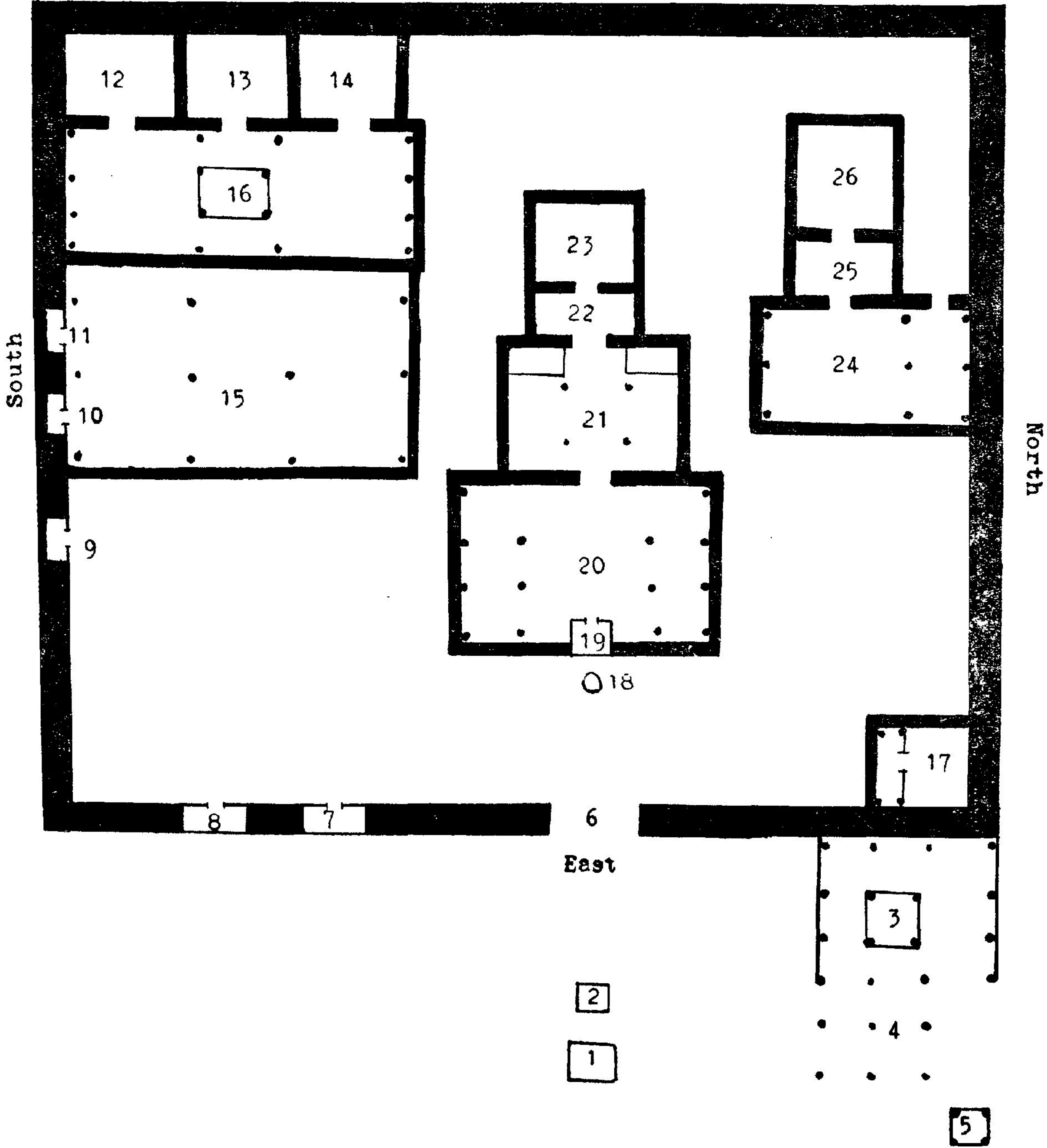
Description of the Temple :

The temple is situated inside a big compound and faces the east.

The Dīpastaṁbha (Pl.XXXV-1) : There is a tall monolithic *dīpastaṁbha* in front of the temple outside the *prākāra* (No.1 of plan). It is about sixty feet high and stands on a high platform consisting of the *adhiṣṭāna* in two sections. The lower section contains from bottom upwards - *upāna, adaḥ-padma, gala* containing dance sculptures and cornice decorated with lotus petal design and *siṁhalalāṭa* gables. The upper section contains from bottom upwards - *paṭṭa* decorated with figures of dwarfs and two storeyed miniature shrines, *gaḷa, tripaṭṭa* with a projection in the centre decorated with lotus flower designs and dwarfs, *gaḷa* and *paṭṭa* with figures at intervals. The pillar is four sided and tapers upwards. On the west side of the pillar at the bottom is the figure of Garuḍa standing with his hands in *añjali*. Above that is a man riding a lion. There is a man standing in the *catura* pose with the right hand holding *vīṇā* and the left bent at the elbow and upraised on the north face of the pillar. Above that figure is a woman standing on a *makara*. The east face of the pillar has at its bottom a man in a comic pose and above that a rider on a lion. On the south face of the pillar at the bottom, there is a woman holding *cāmara* in the upraised right hand and above that is a woman riding a lion. There is lotus creeper design going up to the top on the four sides. On the top of the pillar is a brick-built *kūṭa*.

73. *Bhārati*, Vol. 7, 1932, pp. 132-135.

Plan—Cennakēśava temple, Sōmapālem



Cennakēśava Temple, Sōmapālem.

1. *Dīpastaṁbha*
2. A pillar
3. Shepherd's *maṇṭapa*
4. A ruined *maṇṭapa*
5. A *maṇṭapa*
6. *Gōpura*
7. A small shrine
8. A small shrine
9. A small shrine
10. A small shrine
11. A small shrine
12. A small shrine
13. Lakṣmīnārāyaṇa shrine
14. A small shrine
15. *Kaḷyāṇamaṇṭapa*
16. Pavilion in the *Kaḷyāṇamaṇṭapa*
17. A small shrine
18. *Balipīṭha*
19. Gāruḍa shrine
20. *Mahāmaṇṭapa* of the main shrine
21. *Mukhamaṇṭapa* of the main shrine
22. *Aṁtarāḷa* of the main shrine
23. *Garbhagṛha* of the main shrine
24. *Mukhamaṇṭapa* of the Dēvī shrine
25. *Aṁtarāḷa* of the Dēvī shrine
26. *Garbhagṛha* of the Dēvī shrine

There is another plain stone pillar to the west of the *dipastambha* (No.2 of plan).

The Shepherd's Maṇṭapa (No .3 of plan): Outside the compound wall, to the north of the entrance *gōpura* is a *maṇṭapa*, locally known as the Shepherd's *Maṇṭapa*. It faces the east and is built against the north half of the east compound wall. It is walled on the north and south and has an open front. The walls are built of stone and are plain. In the interior, there are three pillars almost touching the south wall, four pillars touching the west wall and three touching the north wall. There are two pillars at the entrance. In the centre there is a pavilion with four pillars, one in each corner. The south wall (inner side) contains an empty niche surmounted by a *śālā* on the front face of which is a big *siṁhalalāṭa* gable. There are three *kalaśas* on the top of the *śālā*. Each pillar in the *maṇṭapa* has the four faces of the shaft decorated with rows of *śālās* and roll capital. There are stone figures of some royal personages on the bottom portion of the shaft of some of the pillars. The pavilion in the centre of the *maṇṭapa* has a richly carved *adhiṣṭāna* and four pillars, one in each corner on the *adhiṣṭāna*. These pillars have polygonal shafts and Vijayanagara capitals in the fully developed form. The cornice of the pavilion has a concave upper portion and a convex lower portion. The ceiling of the pavilion contains the double square with a lotus inside it.

In front of the *maṇṭapa* described above there are two rows of three loose pillars which probably were part of another *maṇṭapa* (No.4 of plan). To the north-east of the *maṇṭapa* described above there is another *maṇṭapa* on four tall pillars (No. 5 of plan).

The Gōpura (Pl.XXXV-2) : The only entrance into the courtyard is in the east wall and is surmounted by a *gōpura* (No.6 of plan). Its *adhiṣṭāna* and walls are of stone and plain. The superstructure is of brick and contains two *talas* each with the *kūṭa*, *pañjaras*, *śālā* series. The portion above the second *tala* is fallen. There is an elephant on either side of the entrance.

There are two empty shrines built against the inner side of the southern half of the east compound wall (Nos. 7 and 8 of plan).

There are three short *kūṭas*, one on each of the four corners, excepting the north-eastern corner, on the compound wall. In the centre of the west and north compound walls there are two *śālās*.

Built against the inner side of the south wall of the compound there are three empty shrines (Nos. 9, 10 and 11 of plan).

Built against the inner side of the south half of the west wall of the compound are three small shrines, facing the east. All the three shrines have only the *garbhagṛha* and are described below.

A Shrine (No. 12 of plan) : The jambs of the *dvārā* have vertical scroll decoration. There is a *dvārapālaka* on either side of the entrance of the shrine. The lintel contains Gajalakṣmī. There is a canopy above with a central projection. Above that is the architrave containing the following figures - six women, Viṣṇu standing in *samabhaṅga* with a Dēvī on either side and three bearded men. Above it there is the *kapōta* decorated with *siṁhalalāṭa* gables. Inside the *garbhagṛha* is a richly carved *vēdi* with a mutilated stone image on it.

The Lakṣmīnārāyaṇa Shrine (No.13 of plan) : This shrine is to the north of the one described above. The vertical on either side of the entrance has at its base a woman standing holding *kalaśa* in her

two hands. The lintel contains Gajalakṣmī. There is a canopy above containing the figures of three dwarfs on its face. Above the canopy is the architrave containing the following figures-three *cāmaravāhinis*, Sītā, Rāma, Lakṣmaṇa, Āñjanēya and two monkeys. The *garbhagṛha* contains an image of Lakṣmī-nārāyaṇa on a *vēdi*.

A Shrine (No.14 of plan) : This shrine is the third in the row. The vertical on either side of the entrance has a lotus and above it a woman standing, holding a *kalaśa* in her two hands. The lintel contains Gajalakṣmī. There is a canopy above containing three dwarfs. Above the canopy is the architrave containing the following figures - three seated bearded sages, three standing bearded sages, Sītā, Rāma, Āñjanēya and three men with their right hands raised and left hands hanging (Pl. XXXVI-1).

The Kalyanamantapa (No.15 of plan) : The *kalyaṇamaṇṭapa* is located to the south-west of the main shrine and is in two sections. The front section originally contained three rows of four pillars each but one pillar in the back row is missing. Seven out of the eleven pillars in the front section have each a square shaft and the roll capital. The second pillar from the south in the front row has a seated lion at its base, fluted shaft and roll capital. The remaining three pillars have each a dwarf on each side of the base, polygonal shaft and roll capital. The back section contains three pillars touching the south compound wall, four pillars built into the front walls of the three small shrines, three pillars at its northern edge and two pillars in the front. In the centre is located a pavilion containing four pillars, one in each of the four corners. The first pillar from the east in the row touching the south compound wall contains three rectangular compartments, one above the other, with a sculpture in each and roll capital with two dwarf figures on it shown as supporting the roof. The second pillar from the east in the same row has, at its base, a woman *cauri* bearer and roll and dwarf capital. The third pillar in the same row has, at its base, a woman *cauri* bearer, *kuṁbhapañjara* with a rampant lion on either side and the roll and dwarf capital. The first pillar from the south in the row built into the front walls of the three small shrines has three rectangular compartments one above the other with a deity sculpture inside each and the roll and dwarf capital. The second pillar has, at the base, a woman in dance pose and a *kuṁbhapañjara* on the shaft and the roll and dwarf capital. The third pillar has a woman playing on *vīṇa* and *kuṁbhapañjara* and the roll and leaf capital. The fourth pillar in the row contains a dwarf figure at its base and the shaft containing three rectangular compartments each with a deity sculpture and the roll and dwarf capital. The first pillar from the west in the row which is at the northern edge, has four sides each side divided into six vertical compartments, each containing a deity sculpture and roll capital. The second pillar from the west in the same row is similar to the first one and contains the following deity sculptures - Sthaṇa-Narasiṁha, Hiraṇyakaśipu and Prahlāda, Narasiṁha fighting with Hiraṇyakaśipu, Narasiṁha killing Hiraṇyakaśipu, Lakṣmī-Narasiṁha, Varāha and Dēvī seated, Viṣṇu dancing on a prostrate human body, Kṛṣṇa in various *līlas* and woman with a lotus in her right hand and the left hand hanging. The third pillar in the row is four sided, each side having four vertical compartments and each compartment containing a deity sculpture. Notable among these sculptures are - Balarāma, Āñjanēya, Viṭṭhala, Rāma and Viṣṇu etc. The two pillars in the front have each the shaft decorated with rows of *śālās* and roll capital.

The Pavilion (Pl.XXXVI-2 and 3) : This pavilion (No.16 of plan) has a richly carved *adhiṣṭāna* containing from bottom upwards - *upāna*, *paṭṭa* with a central projection decorated with elephants, swans, dwarfs and a square central block, *adhaḥ-padma*, *gaḷa*, *tripaṭṭa* with lotus petals, gables and lotuses, *gaḷa*, *ūrdhva-padma* with bead garland decoration with eleven figures supporting the portion above, *gaḷa* and *āliṅgapaṭṭikā*. There are four pillars, one in each corner, above this *adhiṣṭāna*.

The pillar in the south-east corner has three pillarets projecting from the main block and a capital with pointed *pōtika* inside a treble lotus. The east face of the shaft has from bottom upwards - a *siṁhalalāṭa* gable with a woman seated in *utkuṭikāsana* inside, *kuṁbhapañjara* richly carved with figures and designs, *śālā* and a deity with a Dēvī seated on either side. The south face of the pillar has the same decoration. The west and north faces of the pillar are plain. The pillaret in the west has at its base a woman standing holding flower in the right hand and keeping the left hand hanging. She wears *karaṇḍamakuṭa*, 'V' shaped *kuṇḍalas*, *graivēyakas*, *hāra* with a pendant hanging between the breasts, *kucabandha* in the shape of a *paṭṭa* with pearl hangings, double girdle, *pūrṇōruka*, *manjīras* and *pādavalayas*. The pillaret in the north has at its base the figure of a woman standing in *dvibhaṅga*. Her hair is done in the shape of a bun tilted to the left. The third pillaret is plain. The pillar in the south-western corner has three pillarets projecting. The east face of the shaft has a *kuṁbhapañjara* with a *śālā* top with a parrot at either end of the *śālā* and a man riding a lion. The west face of the shaft has from bottom upwards-*kuṁbhapañjara* with a *śālā* top with the figures of a monkey and a parrot at either end of the *śālā*, and three men standing. The pillaret in the east has the figure of Vēṇugōpāla standing. The deity stands in *vyatyastapāda* holding *śaṁkha* and *cakra* in the two upper hands and playing on a flute with the two lower hands. The pillaret in the north has the figure of a woman standing. The third pillaret is plain. The pillar in the north-western corner has three pillarets projecting out of the main block. On the south face of shaft is a man standing. His hair is arranged in a knot above the head, and he wears two *hāras*, long garland reaching up to the knees and *mēkhalā* with bells. The west face of the pillar has, from bottom upwards - three dwarfs, *kuṁbhapañjara* with *śālā* above and three dwarfs. The north face of the pillar has *kuṁbhapañjara* with a lion projecting to each of the two sides of the *kuṁbha*. On the top of the *kuṁbhapañjara* is a *śāla* with a parrot at either side of it. There is a single *kalaśa* on the *śālā*. The pillaret in the east has the figure of a woman standing. The pillar in the north-east corner also has three pillarets projecting. The east face of the pillar has from bottom upwards - Viṣṇu and Lakṣmī seated, *kuṁbhapañjara* and three monkeys. The north face of the pillar has from bottom upwards, *kuṁbhapañjara* and man riding a lion. The pillaret in the west has the figure of a woman standing (Pl. XXXVII-1). She has two hands and holds a flower in the left hand and keeps the right hand hanging. She wears *karaṇḍamakuṭa*, *graivēyakas*, *kucabandha* and *pūrṇōruka*.

There is a stone *vēdi* in the centre of the pavilion. It is decorated from bottom upwards with - *upāna* with creeper design, *adhaḥ-padma*, *gaḷa*, *paṭṭa* with lotuses, another *gaḷa* and *āliṅgapaṭṭikā*. The ceiling of the pavilion is richly carved with floral designs and dancers.

A Small Shrine (No. 17 of plan) : This shrine is situated in the north-eastern corner of the court-yard and faces the south. It has only the *garbhagṛha* and a small *maṇṭapa* before it. The walls of the *garbhagṛha* are plain and the roof is flat. The base of the *maṇṭapa* contains a band with a row of elephants. The *maṇṭapa* is open on all sides and contains two pillars in the front and one pillar in the north-west corner. The two pillars in the front have round shafts with Vijayanagara capitals. The third pillar has lotus creeper design on the shaft and Vijayanagara capital. The *garbhagṛha* is empty.

The Main Shrine : The main shrine consists of the *garbhagṛha*, the *antarāḷa*, *mukhamaṇṭapa* and *mahāmaṇṭapa* and faces the east. The *adhiṣṭāna* of the *garbhagṛha* contains from bottom upwards-*upāna* *gaḷa*, *tripaṭṭa*, *paṭṭa*, another *gaḷa* and *āliṅgapaṭṭikā*. The walls of the *garbhagṛha*, *antarāḷa* and *mukh-maṇṭapa* are built of large blocks of granite and are plain. The *kapōta* is flat and contains gables. The *vimana* (Pl.XXXVII-2) above the *garbhagṛha* contains one *hāra* or row of the series-*kūṭa*, *pañjara*, *śālā*

pañjara and *kūṭa*. Above this *tala* is a *phalaka* with a lion in each of the four corners. The *śikhara* is round and belongs to the *Vēsara* order.

The Mahāmaṇṭapa (Pl. XXXVIII-3) : The *mahāmaṇṭapa* (No. 20 of plan) contains three rows of four pillars and two more pillars, one each in the north-western and the south-western corners. The pillars are of the following types - (*i*) pillar with one pillaret projecting (*ii*) pillar with three pillarets projecting and (*iii*) pillar with *yaḷi* bracket. All the pillars have Vijayanagara capitals. The following sculptures are found on these pillars - Rāma, Narasiṁha, Balarāma, Āñjanēya, Viṭṭhala and Viṣṇu. A small shrine housing Garuḍa (No. 19 of plan) is located in this *maṇṭapa* between the second and third pillars of the first row in the front. It is constructed in the shape of a *ratha* on four wheels. The walls of the Garuḍa shrine are plain. The *kapōta* above the walls contains *siṁhalalāṭa* gables. Above the *kapōta* is the *phalaka* with a lion in each of the four sides. Above it is the *śikhara* belonging to the *Nāgara* order. On the west face of the *śikhara* is an image of Viṣṇu seated in *vīrāsana*. On the north face is the figure of Narasiṁha seated in *vīrāsana* and on the east and south faces are the images of Viṣṇu seated in *vīrasana*. The cornice above the *mahāmaṇṭapa* has a concave upper portion and a convex lower portion. There is a row of brick built arches on the edge of the roof of the *mahāmaṇṭapa*.

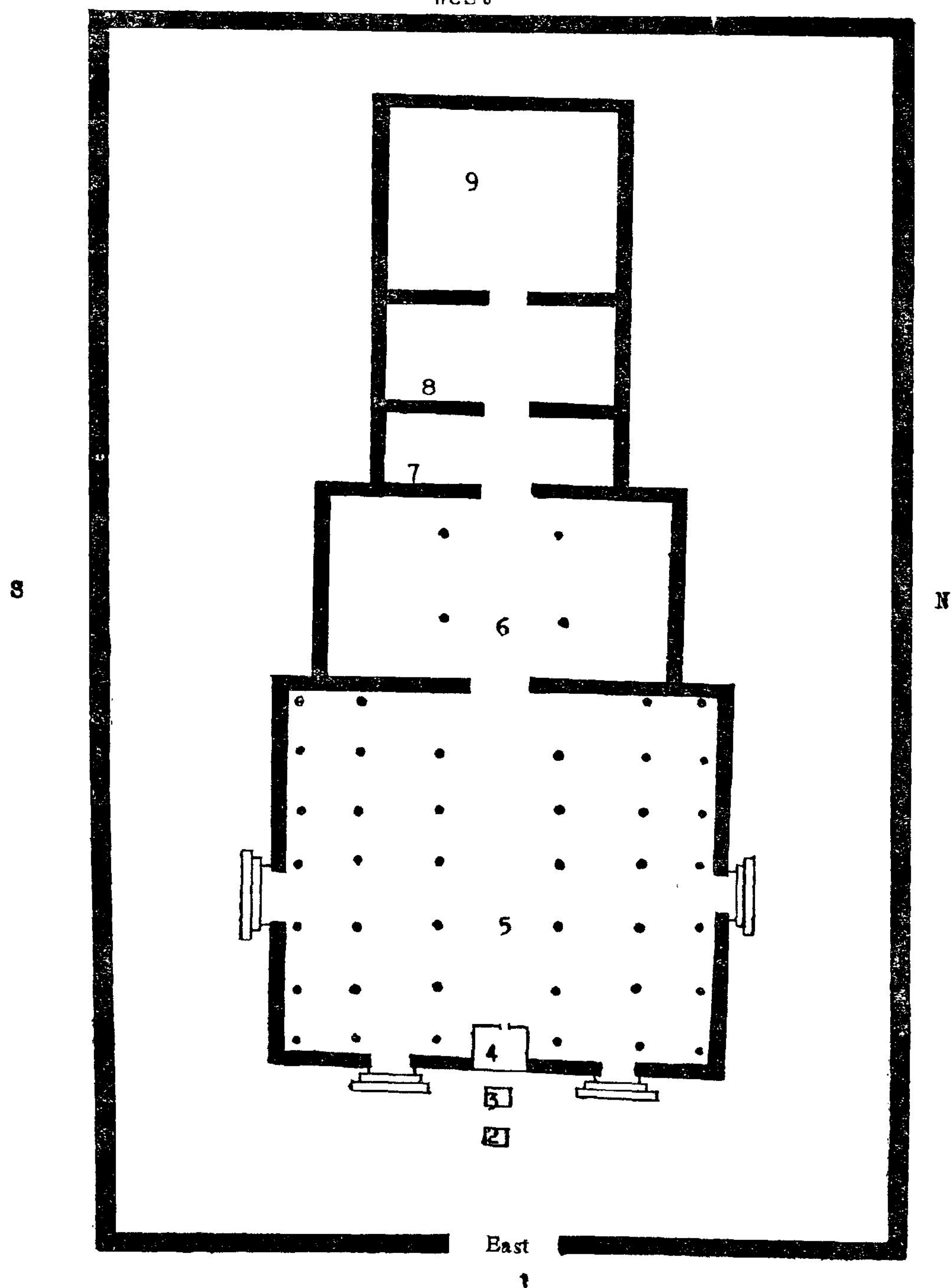
The Mukhamaṇṭapa (No. 21 of plan) : The vertical on either side of the entrance of the *mukhamaṇṭapa* contains the figure of a woman standing under a creeper. Inside the *mukhamaṇṭapa* there are four pillars in the centre with corresponding pilasters in the walls. Each pillar has *pada*, rectangular block, fluted part, *paṭṭa*, *gaḷa*, rectangular part, wide *paṭṭa*, circular part, *gaḷa*, lotus decoration, *phalaka* and Vijayanagara capital. On the rectangular parts of these pillars are found the following sculptures- Yōga Narasiṁha, Viṣṇu on Garuḍa, Rāma and Lakṣmaṇa, Sthāṇaka Narasiṁha, Narasiṁha killing Hiraṇyakaśipu, Rāma and Sīta seated, Vēṇugōpāla, Viṣṇu with Śrī and Bhū and Kūrmāvatāra. There is a raised square in between the four pillars. The ceiling above the four pillars has the double square design with a lotus in the centre. The *mukhamaṇṭapa* is at a lower level than the *garbhagṛha* and the *antaraḷa*.

The Antarāḷa (No. 22 of plan) : There is a pial on either side of the entrance of the *antarāḷa*, with a flight of steps in between. Each pial contains a pillar with Vijayanagara capital. The sculptures found on these pillars are gōpikāvastrāpaharaṇa, *cāmaravāhini* and standing Viṣṇu. There is a Vaiṣṇava *dvārapālaka* on either side of the entrance of *antarāḷa*. Above the *dvārapālaka* image is the creeper design, diamond design and lotus petal decoration. The lintel has a lotus with a creeper on each side.

The Garbhagṛha (No. 23 of plan) : It houses an image of standing Viṣṇu.

The Dēvi Shrine : This shrine, dedicated to the consort of the principal deity is situated to the north of the main shrine and faces the east. It contains the *garbhagṛha* (No. 26 of plan), *antarāḷa* (No. 25 of plan) and *mukhamaṇṭapa* (No. 24 of plan). The *adhiṣṭāna* and walls of the *garbhagṛha* are plain and the roof is flat. The *mukhamaṇṭapa* contains three rows of three pillars and is open on all the sides. The pillars have Cōḷa capitals. There is a row of brick-built arches on the edge of the roof (Pl. XXXVII-4). The verticals on either side of the entrance of the *antarāḷa* have the lotus creeper designs and the lintel contains the figure of Gajalakṣhmī. There is a low *vēdi* inside the *garbhagṛha* on which there is a Dēvī image.

Plan—Kaḷyāṇa-Venkaṭēśvara Temple, Mangāpuram



Kaḷyāṇa - Venkaṭēśvara Temple, Mangāpuram.

1. *Gōpura*
2. *Balipīṭha*
3. *Dvajasthaṁbha*
4. Garuḍa shrine
5. *Mahāmanṭapa*
6. *Mukhamanṭapa*
7. *Aṅtarāḷa*
8. *Aṅtarāḷa*
9. *Garbhagṛha*

XI. THE KALYĀNA-VENKAṬĒŚVARA TEMPLE, MANGĀPURAM

Mangāpuram is a small village seven miles to the west of Tirupati in the Candragiri taluk of the Chittoor district and can be reached by bus. The Kaḷyāṇa-Venkaṭēśvara temple is located about a furlong to the south-east of the village.

An inscription, dated in Ś.1463 (22nd March, 1540 A.D.), records that the temple was renovated in that year and new images of Śrī Venkaṭēśvara, Nāchiyār, Ananta, Garuḍa, Viṣvaksēna, a certain Perumāḷ, Āḷwārs and Uḍaiyārs as well as Pūrvācāryas and Annamācāryas were all installed afresh in the temple and evening offerings provided for them.[74] The original temple and its icons must have been in existence for a fairly long time before this reconstruction and reinstallation. Possibly the temple might have been built about 1500 A.D. The stylistic features confirm this inference.

Description of the Temple :

The temple is situated inside a big courtyard surrounded by a *prakara* wall which is now in ruins and faces the east. The only entrance in the *prakara* in the east is surmounted by a *gōpura* (No.1 of plan).

The Gōpura (Pl.XXXVIII-1) : The *adhiṣṭana* of the *gōpura* is partly buried in the ground and the members that are visible are a broad *gaḷa*, containing four pilasters, *śālā-kōṣṭa* and four pilasters and a cornice above it containing *simhalalāṭa* gables with human heads inside. The wall is decorated with the series - three pilasters, *śālā-kōṣṭa* and three pilasters. The cornice above the wall is decorated with *simhalalāṭa* gables with human heads inside. There are numerous *Vaiṣṇava* mythological sculptures all over the walls of the *gōpura*. The brick superstructure of the *gōpura* contains several rows of the *kūṭa, pañjara, śālā* series and deity figures moulded out of plaster.

The north and south sides of the courtyard contain rows of loose pillars without roof. It may be inferred that they were part of an improvised room or rooms which housed the temple kitchen and *yāgaśālā* etc. The base of the *Dhvajastambha* (No. 3 of plan) is in tact but the pillar is fallen. There is a *Balipīṭha* (No. 2 of plan) behind the *Dhvajastambha*.

The Main Shrine (Pl.XXXVIII-2, Pl.XXXIX-1) : The main shrine stands in the centre of the courtyard and consists of the *garbhagṛha* (No. 9 of plan), *antarāḷa* in two sections (Nos. 7 and 8 of plan) *mukhamantapa* (No. 6 of plan) and *mahāmaṇṭapa* (No. 5 of plan). The *adhiṣṭāna* of the first three members is very high and ornate and contains the following parts - *upāna, tripaṭṭa, paṭṭa, adhah-padma,* two *paṭṭas, madhya-padma, gaḷa, ūrdhva-padma,* two *paṭṭas,* broad *paṭṭa,* another *gaḷa* and *kapōta* decorated with *simhalalāṭa* gables. The walls are embellished with pilasters, *śālā-kōṣṭas* and *kumbhapañjaras*. The *kapōta* above the walls is decorated with *simhalalāṭa* gables. The *vimāna* above the *garbhagṛha* is of the *dvitala* type containing the series, *kūṭa, pañjara, śālā, pañjara* and *kūṭa*. There are lions in the four cardinal points on a *phalaka* over the second storey. The *śikhara* is round and belongs to the *Vēsara* order.

74. *T. T. D. Ins.* IV. No. 144.

The *Mahāmaṇṭapa* (Pl. XXXIX-2): which is the foremost member on the axis, stands on a richly carved *adhiṣṭāna*, eight feet in height. The chief feature of this *maṇṭapa*, however, is its rows of pillars, forty in number, eighteen of them regularly spaced so as to form a kind of colonnade or aisle along its outer edge, while the remaining twenty two form an oblong court in the centre. The eighteen pillars on the outer edge have *yāḷi* brackets. The other pillars are of two types, (1) pillar with one pillaret projecting and (2) pillar with three pillarets projecting. All the pillars have Vijayanagara capitals. The pillars contain several Vaiṣṇava sculptures. There is a small shrine housing Garuḍa (No. 4 of plan) at the eastern extremity of the *mahāmaṇṭapa*. The *mukhamaṇṭapa* is square in plan and contains four pillars in its centre. On a *vēdī* in the first section of the *antarāḷa* is located an image of Viṣvakśēna. On another *vēdī* is an image of Rāmānuja. The second section of the *antarāḷa* contains a *vēdī* on which is an imposing idol of Ranganātha reclining on Śēṣa. On another *vēdi* in the same place is an image of Lakṣmīnārāyaṇa. The *garbhagṛha* is square in plan and contains a big image of Venkaṭēśvara, about six feet in height.

XII. THE KALYĀṆA-VENKAṬĒŚVARA TEMPLE, NĀRĀYAṆAVANAM

Nārāyaṇavanam is a small village two miles to the east of Puttūr in the Puttūr taluk of the Chittoor district and can be reached by bus. The village contains a temple dedicated to Viṣṇu under the name of Kaḷyāṇa-Venkaṭēśvara.

An inscription, dated in Ś.1463 (1541 A.D.), in the reign of Acyutarāya, states, that a certain Virūpaṇṇa constructed the temple and gifted some villages for offerings to the temple.[75] A gift of tolls made by a mercantile community to the temple is recorded in an inscription, dated in Ś. 1544(1622 A.D.)[76] Tirumalarāya, the son of Śrīrangarāya, gifted a village for offerings and festivals to the temple in Ś.1545 (1623 A.D.)[77]

Description of the Temple

The temple is situated inside two enclosures, one inside the other, each having an entrance in the east surmounted by a *gōpura* and faces the east.

The Outer Gōpura (Pl.XL-1): This is an imposing *gōpura* (No. 1 of plan) with a high *adhiṣṭāna* consisting of the usual members. The wall is decorated with two pilasters, *kuṁbhapañjara*, pilaster, *śālā-kōṣṭa*, pilaster, *kuṁbhapañjara*, two pilasters and projection with two more pilasters. The cornice above is decorated with *siṁhalalāṭa* gables with human heads inside. The brick superstructure contains seven *talas* with the *kūṭa, pañjara* and *śālā* series. The *śikhara* is oblong and there are nine stone *kalaśas* on it.

Passing through the *gōpura* mentioned above one enters the outer courtyard which contains only two *maṇṭapas*, one in the south-eastern corner (No. 2 of plan) and the other in the north-eastern corner (No. 3 of plan).

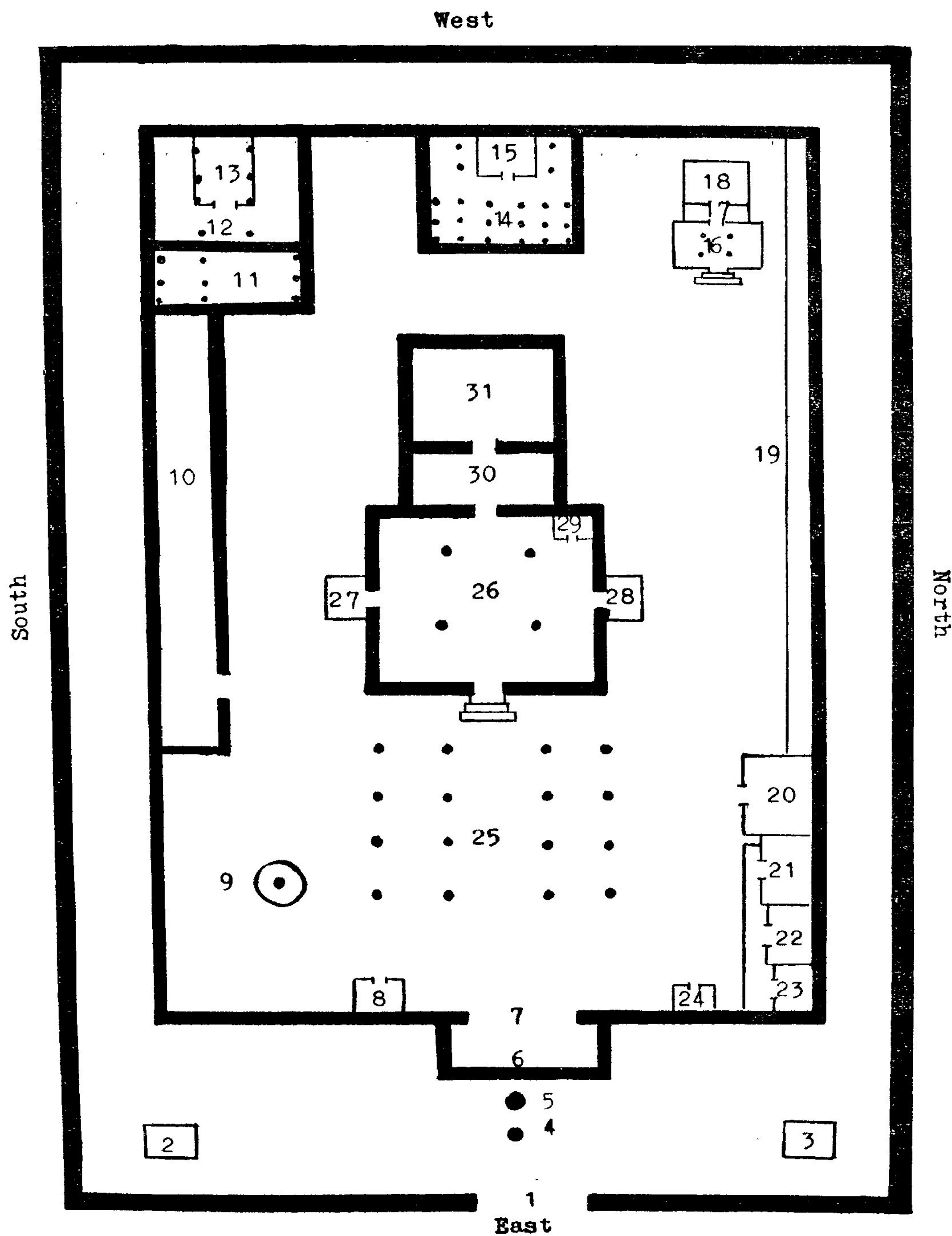
The Second Gōpura (Pl.XL-2): The only entrance into the inner enclosure in the east is surmounted by a *gōpura* (No. 7 of plan) which is of lesser height. Before this *gōpura* are an open pillared *maṇṭapa* (No.6 of plan), the *Dhvajastaṁbha* (No.5 of plan) and the *Balipīṭha* (No.4 of plan). The *maṇṭapa* contains three rows of four pillars each of which are of the following description, rectangular base, fluted part, rectangular part, fluted part, square part and typical Cōḷa capital. There is moulded cornice above these pillars. The walls of this *gōpura* are similar to those of the outer *gōpura*. The brick superstructure contains only two *talas* with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. The *śikhara* is oblong and contains stone *kalaśa* above.

The following minor shrines are found in the inner or main enclosure.

The Varadaraja Shrine (No. 8 of plan): This shrine is built against the east wall of the enclosure and is situated in the south-eastern corner. The shrine consists of only the *garbhagṛha*, whose walls are plain and faces the west. Inside the cella is a standing image of Viṣṇu.

75. M.E.R. 373 of 1911.
76. M.E.R. 376 of 1911.
77. M.E.R. 377 of 1911.

Plan–Kaḷyāṇa–Venkaṭēsvara templ^, Nārāyaṇavanam.



Kaḷyāṇa-Venkaṭēśvara Temple, Nārāyaṇavanam

1. First *gōpura*
2. A *maṇṭapa*
3. A *maṇṭapa*
4. *Balipīṭha*
5. *Dhavajastaṁbha*
6. A *maṇṭapa*
7. Second *gōpura*
8. Varadarāja shrine
9. Well
10. Shrine of the Daśāvatāras
11. }
12. } A *maṇṭapa* with a Dēvī shrine
13. }
14. }
15. } Viṣṇu shrine
16. *Mukhamaṇṭapa* of the Dēvī shrine
17. *Aṇtarāḷa* of the Dēvī shrine.
18. *Garbhagṛha* of the Dēvī shrine
19. Pillared corridor
20. *Yāgaśāla*
21. Kōdaṇḍarāma shrine
22. Ranganātha shrine
23. Rājamannār shrine
24. Prayāga-Mādhava shrine
25. *Mahamaṇṭapa* of the main shrine
26. *Mukhamaṇṭapa* of the main shrine
27. South porch of the *mukhamaṇṭapa*
28. North porch of the *mukhamaṇṭapa*
29. Room
30. *Aṅtarāḷa* of the main shrine
31. *Garbhagṛha* of the main shrine

The Shrine of the Daśāvatāras (No.10 of plan) : There is a long pillared corridor running all along the south wall of the enclosure, the eastern part of which has been converted into a long room to house the images of the Ten *Avatāras* of Viṣṇu and the Āḷwārs.

Maṇṭapa (Nos. 11, 12 and 13 of plan) : This *maṇṭapa* is located in the south-west corner of the enclosure and faces the east. It is in two sections—the front section being level with the ground and the hind section elevated. The front section contains three rows of three pillars each having Vijayanagara capitals. In the elevated section there are four rows of two pillars each, of which the three back rows are walled up and converted into a room to house a Dēvī image. The two pillars in the front row have Vijayanagara capitals and those in the back rows have Cōḷa capitals.

Viṣṇu Shrine (Nos. 14 and 15 of plan) : This shrine is to the west of the above mentioned *maṇṭapa* and faces the east. The shrine consists of the *garbhagṛha* and a *maṇṭapa* before it, containing three rows of six pillars each with Cōḷa capitals. The *garbhagṛha* houses an image of Viṣṇu.

The Dēvī Shrine: This shrine, which houses the image of Lakṣmī, the consort of the principal deity, is situated in the north-west corner of the courtyard. It consists of the *garbhagṛha* (No. 18 of plan), *aṁtarāḷa* (No. 17 of plan) and *mukhamaṇṭapa* (No. 16 of plan) and faces the east. The *adhiṣṭāna* above which the *garbhagṛha* and *aṁtarāḷa* stand contains from bottom upwards-*upāna, paṭṭa, padma, gaḷa* cut into compartments and *kapōṭa* decorated with *siṁhalalāṭa* gables. The outer surface of the wall of the *garbhagṛha* is decorated with shallow niche surmounted by a semi-circular *makaratōraṇa* with a *siṁhalalāṭa* above and three pilasters on either side. Each of the walls of the *aṁtarāḷa* is decorated with a shallow niche surmounted by a semi-circular *makara-tōraṇa* topped by a *siṁhalalāṭa* with a pilaster on either side. The pilasters have typical Cōḷa capitals. The walls of the *mukhamaṇṭapa* are plain. The *vimāna* above the *garbhagṛha* is of the *ēkatala* type containing the series - *kūṭa, pañjara, kūṭa* and *pañjara*. The *śikhara* is oblong and belongs to the *Vēsara* order (Pl.XL-3). The *mukhamaṇṭapa* is reached by a flight of steps guarded by elephants on either side. The vertical on either side of the entrance contains the figure of woman standing under a creeper and a vertical row of circles above. There are four pillars in the centre of the *mukhamaṇṭapa*. These have Vijayanagara capitals. The entrance of the *aṁtarāḷa* is plain. The *garbhagṛha* houses a standing image of Lakṣmī.

There is a pillared corridor running all along the inner side of the north wall of the enclosure (No. 19 of plan). A part of it is converted into the *yāgaśāla* (No. 20 of plan).

Three Shrines (Nos. 21, 22 and 23 of plan) : These are found in a row in the north-east corner of the enclosure and are dedicated to (1) Kōdaṇḍarāma, (2) Ranganātha and (3) Rājamannār. All the three shrines are built against the *prākāra* wall and face the south. There is a common *maṇṭapa* before the three shrines containing two rows of four pillars each. Some pillars have Vijayanagara capitals while the others have Cōḷa capitals. The Kōdaṇḍarāma shrine contains in its cella the images of Rāma, Sītā and Lakṣmaṇa. The Ranganātha shrine contains the image of Viṣṇu lying on Śēṣa. The Rājamannār shrine is closed.

The Prayāga-Mādhava Shrine (No. 24 of plan): This small shrine is located to the right of the second *gōpura* and is built against the east wall of the *prākāra*. It consists of only the *garbhagṛha* whose walls are plain and the roof flat. The shrine faces the east and contains the standing image of Viṣṇu as Mādhava.

The Main Shrine (Pl.XLI-1): The main shrine is situated in the centre of the courtyard, faces the east and consists of the *garbhagṛha* (No. 31 of plan), *aṅtarāḷa* (No. 30 of plan), *mukhamaṇṭapa* (No.26 of plan) and an open pillared *mahamaṇṭapa* (No. 25 of plan), at a lower level. The length of the shrine is seventy two feet. The *adhiṣṭāna* of the *garbhagṛha* and *aṅtarāḷa* is eight feet high and is in two sections. The first section contains from bottom upwards - *upāna, paṭṭa, padma, gaḷa* cut into compartments by short pilasters and cornice decorated with *siṁhalalāṭa* gables. The second section contains from bottom upwards - *paṭṭa padma*, broad *paṭṭa, gaḷa* round moulding, *gaḷa* cut into compartments and *āliṅgapaṭṭika*. The *adhiṣṭāna* of the *mukhamaṇṭapa* has from bottom upwards - *upāna, paṭṭa, padma, gaḷa* cut into compartments by short pilasters and cornice decorated with *siṁhalalāṭa* gables. The south wall of the *garbhagṛha* is decorated with two pilasters, *kuṁbhapañjara*, pilaster, *śālā-kōṣṭa*, pilaster, *kuṁbhapañjara* and two pilasters. The south wall of the *aṅtarāḷa* is decorated with pilaster, *kuṁbhapañjara*, two pilasters, *śālā-kōṣṭa*, and five pilasters. The pilasters have Vijayanagara capitals. The walls of the *mukhamaṇṭapa* are plain. The *kapōṭa* above the walls is slightly projecting and decorated with *siṁhalalāṭa* gables. The *vimāna* which rises above the *garbhagṛha* is of the *dvitala* type, each *tala* having a *hāra* containing the *kūṭa, pañjara, śālā, pañjara* and *kūṭa*. Above the second *tala* is a step containing lions in the four corners. The *śikhara* is round and belongs to the *Vēsara order*.

The *mahāmaṇṭapa* is at a lower level than the other three members on the axis and contains four rows of four pillars each. It is open on all the sides. The pillars have Vijayanagara capitals. The *mukhamaṇṭapa* is a square structure measuring forty feet each side and has entrances in the east, north and south, those in the north and south having a porch. The south porch (No. 27 of plan) contains two pillars in the Vijayanagara style on the edges of its floor. The entrance in the northern porch is closed (No. 28 of plan). In the interior, the *mukhamaṇṭapa* contains four pillars in the centre having Vijayanagara capitals. The *āṅtarāḷa* entrance is guarded by *dvārapālakas*. The *garbhagṛha* houses a standing image of Viṣṇu.

XIII. VIJAYANAGARA TEMPLES AT ŚRĪŚAILAM

Śrīśailam, is a mountain among the Nallamalais, situated on the right bank of the river Kṛṣṇa in the Nandikōṭkūr taluk of the Kurnool district. It is variously known as Śrīśailam, Śrīparvata and Śrīgiri and has been a popular centre of Śaivite pilgrimage, from time immemorial. A ghat road laid through the dense forests of the Nallamalais connects the place from Dōrṇāl, situated on the Nandyāl-Kurnool road. Pious devotees throng there in thousands on the occasions of the *Mahā-Śivarātri* and *Ugādi*. On the top of the Śrīśailam hill is the sacred temple of Mallikārjuna. The linga in the *garbhagṛha* is considered to be one of the *svayambhū* or self-emanated lingas, and the consort of Mallikārjuna is known as Bhramarāmbā.

The Eastern ghats break up into a number of parallel ranges in the region south of the river Kṛṣṇa. The central group is called Nallamalais in the Kurnool district and these meet the eastern range, round the group of hills at Tirupati in the Chittoor district. The top of the Śrīśailam hill is 1563 feet above Sea level and the temple of Mallikārjuna is on the top of the hill.[78] The hill is surrounded by high peaks on all sides. Tradition has it that there are four gateways to the Śrīśailam hill-Tripurāntakam in the east, Siddhavaṭam in the south, Alampūr in the west and Umāmahēśvaram in the north.[79]

There are a number of legends connected with the hill of Śrīśailam and its temples. A certain Parvata, son of Śilāda, is said to have performed penance, pleased Śiva, and made him agree to live on his body with all his retinue. This Parvata assumed the shape of a big hill and Śiva lived on its top.[80]

According to another legend, Śrī, the daughter of a riṣi, did penance, pleased Śiva and got her name associated with the name of the hill, which thereafter came to be known as *Śrīparvata*.

Mallikārjuna, the main deity on the hill, is connected with many legends. According to one tradition, Candrāvati, the daughter of the ruler of Candraguptapaṭṭana, situated near Śrīśailam on the opposite bank of the Kṛṣṇa, ran away from her father who made amorous advances to her, went up the hill and settled down there with a few servants. One day, she was informed by her cow-herd that one of her cows was shedding all its milk on a natural rock formation and when she went and witnessed the same, she came to know that it was not an ordinary rock but a *swayambhū* or self-emanated linga of Śiva. Thereupon, she began to worship the linga and on one day when she was in the ecstacy of devotion, Śiva appeared out of the linga and Candrāvati offered a garland of *Mallika* and *Arjuna* flowers requesting the god to wear it on his head. Thereafter, Śiva came to be known as Mallikārjuna.[81]

The Cencus, a hill tribe who inhabit the Nallamalai hills look upon Mallikārjuna as their dear relation and call him Cencu-Mallayya. According to one local tradition, Śiva came to the forests of Śrīśailam as a hunter, fell in love with a Cencu girl, married her and settled down on the hill.

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78. *Kurnool Manual*, pp. 5 and 101.
79. *Mackenzie Collection*, 15-3-2; Śrīnātha, *Kāśikhaṇḍamu*, (Vāvilla Edition), p. 104.
80. *Paṇḍitārādhāyacaritramu*, pp. 254-268.
81. M.E.R. 1915, Part II., p. 91.

According to another tradition, the famous Vēdānta teacher, Śrī Śankara, spent some time on the hill and he narrowly escaped death at the hands of a kāpālika.

Several interesting stories connected with Śrīśailam are narrated in a well-known Telugu literary work by name *Mallikārjuna Paṇḍitārādhya Caritramu.*[82]

Innumerable references to the Śrīśailam hill are found in several Sanskrit, Telugu, Kannada and Tamil literary works. There is a reference to the hill in the Mahābhārata in connection with Arjuna's pilgrimage. The *Ratnāvali* of Harṣa mentions a certain Adhārmika, a resident of Śrīśailam who could make flowers blossom in all seasons of the year.[83] Bhavabhūti's *Mālati Mādhava* contains a story according to which, a priest named Aghōrānta, who resided at Śrīśailam, captured Mālati, the heroine of the play and attempted to offer her as a sacrifice.[84] The *Kathāsaritsāgara* mentions an ascetic who did penance on the Śrīśailam hill in order to propitiate Śiva.[85] The *Rasaratnākara* refers to a chemical laboratory which was set up on the hill and to experiments and studies in alchemy made in it. The *Skandapurāṇa* contains a section entitled the Śrīśailakāṇḍa. The sanctity of the hill is praised in the *Vāyu* and *Brahmāṇḍa* purāṇas.[86] Śrīśailam is mentioned as Siddhikṣētra in the Matsyapurāṇa.[87]

Mallikārjunapaṇḍita, Nannecōḍa and Cakrapāṇi Ranganātha, the famous Telugu poets praised Lord Mallikārjuna of Śrīśailam. Śrīnātha, the renowned poet of the Reḍḍi kingdom, described the sanctity of Śrīśailam, in his *Kaśikhaṇḍamu.*[88] Pālkuriki Sōmanātha, a well known Śaiva poet, devoted a section in his *Mallikārjuna Paṇḍitārādhya Caritramu* to a description of the hill, of various groups of pilgrims that ascended it and the celebration of the Śivarātri festival and also enumerated the shrines and *tīrthas* situated on the hill.[89]

There are numerous inscriptions of the Vijayanagara period in the Mallikārjuna temple, belonging to the reigns of Harihara II, Prauḍhadēvarāya, Narasimharāya, Kṛṣṇarāya and Rāmadēva IV. From these inscriptions, recording gifts of several kinds made to the temple, it is evident that the main temple enjoyed much patronage of the Rāyas of Vijayanagar.

Description of the temples :

The hill of Śrīśailam and its neighbourhood contains numerous shrines which are of varying dates and styles. Of these, the *prākāra* surrounding the Mallikarjuna temple, the south and east *gōpuras* in it, the *mukhamaṇṭapa* before the Mallikārjuna temple, and the small shrine known as Umāmahēśvara temple at the foot of the hill and near the Pātāḷagaṅgā alone belong to the Vijayanagara times.

The temples of Śrīśailam are situated on a wide plateau surrounded on all sides by high hills. The plateau slopes from south to north and the main temple situated on it, faces the east.

82. *Paṇḍitārādhya caritramu*, pp. 300-304, 423-426 and 472-477.
83. Act II - *Pravēśika.*
84. Acts I, IX and X.
85. *Kathāsaritsāgara*, Ch. LXXIII.
86. Chapter 77, verse 28.
87. Wilson, *Collected Works*, Vol V, p. 118, *Rēvatīmāhātmyam*, Ch. XXI. 10.
88. Vīrēśalingam, *Āndhrakavijīvitamulu*, pp. 100-104.
89. *Paṇḍitārādhya Caritramu*, *Parvataprakaraṇamu*, pp. 227-554, 307-335, 339-352 and 374-391.

The temple area is enclosed by a big *prākāra* consisting of four walls each twenty five feet high. These walls are six hundred feet long north-south and five hundred feet long east-west. They are built of big blocks of granite rivetted into each other. They have a low base below and a coping above consisting of vertical stone slabs with their upper portions rounded. The stones are rectangular and of varying sizes. Each stone has a sunken panel of mythological sculptures leaving a projecting frame on all the four sides thus providing row upon row of framed figure sculptures (Pl. XLI-2, XLII-1 and 2). These include natural scenery, floral designs, animals, *kinnaras, gandharvas,* human figures, battle scenes mythological sculptures and popular forms of Śiva. Mr. Longhurst, referring to these sculptures observed that, the *prākāra* is a " veritable museum and library rolled into one ". The panelling and the style of the sculptures bring to our minds the sculptured panels of the *prākāra* of the Hazāra-Rāma temple at Hampi (Pl. XLIII-1). One important feature to be noted is that there is a miniature shrine in the south half of the east wall of the *prākāra* (Pl. XLIII-2). It has all the component parts of a temple on the elevation and houses an image of Vīrabhadra.

Date of the prākāra : It is known from an inscription in the Mackenzie collection that a certain Lingayya set up the sculptured *prākāra* round the temple in Ś. 1378 corresponding to 1456 A. D. From an inscription, dated in Ś. 1327 (1405 A. D.), it is known that Harihara II enlarged the *maṇṭapa* under the south *gōpura.*[90] . The existence of the south *gōpura* as early as 1405 A. D., indicates that there was a *prākāra* by that date. It may reasonably be presumed that when the old *prākāra* wall dilapidated, the present one was constructed in its place in 1456 A. D., and the sculptures were also executed in the same year.

There are four entrances in this *prākāra* in the four cardinal directions, those in the east, south and north being surmounted by *gōpuras.*

The East Gōpura (Pl.XLIV-1): The *adhiṣṭāna* of this *gōpura* is hidden by a pillared *maṇṭapa* on either side of the pathway both in the front and in the rear of the *gōpura.* The walls of the *gōpura* are decorated with pilasters with roll capitals. The *adhiṣṭāna* of the *maṇṭapa* contains from bottom upwards-*upāna gaḷa*, broad *paṭṭa*, another *gaḷa*, broad *paṭṭa* containing semi-circular elevations on its edge, *gaḷa, tripaṭṭa* another *gaḷa* and *āliṅgapaṭṭika* with semi-circular hangings. Each section of the *maṇṭapa* contains three pillars in the front and three on the side. Each pillar has a rectangular base, hexagonal part, square part *taḍi, kumbha, iḍal* and expanded *phalaka* and roll capital. Above the capital is a square block which actually supports the stone beam. There is no cornice above the beams but a low flat *paṭṭa* or band running around from which a row of semi-circular projections hang below. The brick superstructure of the *gōpura* contains four *talas* with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. The *śikhara* is oblong. It is quite likely that this *gōpura* was constructed along with the *prākāra* in 1456 A.D.[91]

The South Gōpura (Pl.XLIV-2) : There is a *maṇṭapa* in two sections one on either side of the passage in front of the *gōpura* covering the *adhiṣṭāna.* This *maṇṭapa* was enlarged by the Vijayanagara emperor, *Harihara* II.[92] The *adhiṣṭāna* of the *gōpura* is visible in the rear side. It is four feet high and contains from bottom upwards -*upāna*, broad *paṭṭa, gaḷa, paṭṭa,* another *gaḷa* cut into compartments containing lotus designs, projecting *paṭṭa*, another *gaḷa and āliṅgapaṭṭika*. The wall is decorated with three

90. Mack. Colln. 15-3-2., p. 214.
91. The superstructure of the *gōpura* was renovated in 1965.
92. Mack. Colln. 15-3-2., p. 214.

pilasters having Vijayanagara capitals. The *adhiṣṭāna* of the *maṇṭapa* before the *gōpura* contains from bottom upwards-*upāna, gaḷa,* broad *paṭṭa,* another *gaḷa* and *āliṅgapaṭṭika.* There are three pillars on the edge of each section of the *maṇṭapa.* These pillars are similar to those that are found in the *maṇṭapa* of the east *gōpura.* In the interior on either side of the passage there is a room containing two pillars on its edge. The brick super-structure is fallen and only one *tala* remains. It has the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* decorations.

The Main Shrine of Mallikārjuna : The main shrine of the Mallikārjuna is situated in the centre of the courtyard and faces the east. It consists of the *garbhagṛha,* narrow *antarāḷa* and *mukhamaṇṭapa.* In front of the *mukhamaṇṭapa* is the *Vīraśirōmaṇṭapa* and in its front is the *Nandimaṇṭapa.* The *Vīraśirōmaṇṭapa* and the *Nandimaṇṭapa* are independent structures.[93] The walls of the *garbhagṛha* and *antarāḷa* are plain (Pl. XLIV-3). The cornice above the walls is flat and austerely simple. The *vimāna* which rises above the *garbhagṛha* is a stepped *vimāna* containing eight steps. Above the eighth *tala* is a step containing a *kūṭa* in each of the four corners. Above it is the *gaḷa.* The *śikhara* is four sided and belongs to the *Nāgara* order. There is a metal *kalaśa* above.

The *mukhamaṇṭapa* was built by the Vijayanagara king Harihara II in 1405 A.D.[94] It is a square structure measuring 60 feet each side and has pillared porches projecting to the east, south and north. The *adhiṣṭāna* of the *mukhamaṇṭapa* is 5 feet 2 inches in height and contains from bottom upwards - *upāna, gaḷa,* broad *paṭṭa,* another *gaḷa, paṭṭa* containing semi-circular elevations on its edge, another *gaḷa, tripaṭṭa* another *gaḷa,* projecting *paṭṭa,* another *gaḷa* and *āliṅgapaṭṭikā.* The wall (Pl.XLV-1) is decorated with pilaster, *kūṭa-kōṣṭa,* pilaster, *śālā-kōṣṭa,* pilaster, *kūṭa-kōṣṭa,* pilaster and *śālā-kōṣṭa* containing a perforated screen. The other half of the wall contains the same decoration in the reverse order. All the walls are similar. The pilaster contains a rectangular base, hexagonal part, square part, *padmabandha, kalaśa, taḍi, kumbha, iḍal, phalaka* and the roll capital. There is a serpent's head on the roll. There is no cornice above the walls but a low flat *paṭṭa* or band running around from which a row of lotus buds hang below. On the edge of the roof is a low parapet with nandis in the four corners. Each porch has a path with a *vēdi* on either side. On the edge of each *vēdi* is a pillar. The eastern porch has a doorway part whose base is covered by a guilded *kavaca* containing the embossed figures of dancers and musicians. The jambs of the doorway have at their base on either side the figure of a woman holding a *hārati* in both her hands. The upper part is decorated with lotuses and bead designs. The upper beam has three projections with a row of lotus buds hanging below. The lintel contains a lotus. There are three *vimānas* on the architrave above. The northern porch is similar (Pl.XLV-2). The doorway has swans on either side and the architrave above contains three miniature *vimānas.* The *kavaca* at the base of the southern doorway contains the embossed figures of a man with a woman on each side standing with the hands in *añjali.* The base of the jambs contain the figure of woman carrying a *hārati* in the two hands. The upper part of the jamb is decorated with a lotus creeper coming out of the mouths of *makaras.* The lintel has the figure of Gajalakṣmi. In the interior, the *mukhamaṇṭapa* contains four rows of four pillars each. There is a raised square between the four central pillars. Two fine Naṭarāja bronzes and many other metal images are kept on this square. To the right of the entrance of the *antarāḷa* are the figures of Siddhi Gaṇapati, and a female deity and to the left are the images of Vīrabhadra and Bhadrakāḷi. The ceiling is divided into twenty five compartments and the central one contains a big lotus. The entrance of the *antarāḷa* is plain. The *garbhagṛha* houses the *Svayambhū* linga of Mallikārjuna.

93. The *Vīraśirōmaṇṭapa* was reconstructed in 1965.

94. M. E. R. 11 of 1915.

The Umāmahēśvara Temple : The Kṛṣṇa flows at the foot of the Śrīśailam hill winding its way round a number of hills on the opposite side. The back waters formed in the bend of the river are locally known as the Pātāḷaganga. The spot is about two miles to the north-east of the Mallikārjuna temple and is reached by a flight of steps. At the end of this flight of steps is a fine temple in the Vijayanagara style dedicated to god Umāmahēśvara.

The pillars in the porch and their capitals ending in *puṣpa-pōtika* in a developed form, and the deity sculptures found on the walls of the temple indicate that the temple belongs to the late Vijayanagara style. This temple may therefore be ascribed to the second quarter of the sixteenth century A.D.

Description of the Temple :

This is a medium-sized temple occupying an area of 400 square feet with an over all length of twenty five feet and a breadth of 16 feet, and faces the east. It has a square *garbhagṛha* sixteen feet each side and an open porch in the front sixteen feet by ten feet. The *adhiṣṭāna* above which the *garbhagṛha* stands is partly buried in the ground and is in two stages. The parts visible above the ground level are - *gaḷa* cut into compartments by short pilasters, and *kapōta* decorated with *siṁhalalāṭa* gables. Above the *kapōta* is a *paṭṭa*, *padma*, *paṭṭa*, broad *paṭṭa*, *gaḷa*, round moulding cut into ribbon cuttings, another *gaḷa* cut into compartments by pilasters and cornice decorated with *siṁhalalāṭa* gables. The height of the *adhiṣṭāna* is five feet. The outer surface of each wall of the *garbhagṛha* is decorated with the following series(Pl. XLV-3, Pl.XLVI-1) projection containing two pilasters, recess containing *kuṁbhapañjara*, projection containing pilaster, *śālā kōṣṭa* and pilaster, recess with *kuṁbhapañjara* and projection containing two pilasters. The cornice above the walls is moulded and contains *siṁhalalāṭa* gables with floral decorations inside the gable. The roof of the *garbhagṛha* is flat and there is no *vimāna*. The porch is reached by short flight of steps from the east (Pl. XLVI-2). The height of the *adhiṣṭāna* of the porch is three feet. There are four pillars supporting the roof of the porch. Two of these pillars have each a pillaret projecting from the shaft and the other two have two pillarets projecting from the shaft. All the pillars have typical Vijayanagara capitals. The *garbhagṛha* contains the images of Śiva and Pārvatī. The walls of the *garbhagṛha* contains interesting deity sculptures.

XIV. VIJAYANAGARA STRUCTURES IN THE KĀḶAHASTĪŚVARA TEMPLE, KĀḶAHASTI

Kāḷahasti, the headquarters of a taluk of the name in the Chittoor district is about twenty four miles from Tirupati. The town is famous for the Kāḷahastīśvara temple which is situated amidst a singularly picturesque setting at the foot of a curved hill, named Daksina Kailāsam. The temple is visited by a large concourse of devout Hindus from all parts of India.

There are about seventy Vijayanagara inscriptions in this temple covering the reigns of Harihara II, Dēvarāya II, Kṛṣṇadēvarāya, Acyutarāya, and Sadāśivarāya. The earliest Vijayanagara record found in this temple is dated in Ś. 1323 (1401 A.D.)[95], while the latest is dated in Ś. 1491 (1569 A.D.)[96]. It is evident from the large number of inscriptions found in this temple that it received active patronage of the Rāyas of Vijayanagar.

Since the temple is situated at the foot of the curved hill it is irregular in plan. The temple contains three *prākāras* of which the first is represented today by the north wall with a *gōpura* entrance. The second *prākāra* encloses several small shrines, *maṇṭapas*, and the famous Hundred pillared *maṇṭapa*. The third *prākāra* encloses the main shrine.

The Vijayanagara structures i.e., *gōpuras* and *maṇṭapas* that are in the first and second enclosure are described in the following pages.

There is a big tall *gōpura* on the bank of the river Suvarṇamukhi, a few yards from the north-west of the entrance *gōpura*. This *gōpura* can be identified as the big *gōpura* said to have been built by Kṛṣṇarāya in 1516 A.D. as known from an inscription found in this temple[97] and the one from Tiruvaṇṇāmalai giving the same information and date.[98] It stands on a high *adhiṣṭāna* characteristic of the Vijayanagara period. The wall above the *adhiṣṭāna* is in two sections, intersected by a cornice containing *simhalalāṭa* gables. The lower section of the wall is decorated with the following series - two pilasters, *śālā-kōṣṭa*, three pilasters *śālā-kōṣṭa*, three pilasters, *śālā-kōṣṭa*, pilaster, projection with three pilasters. The upper section of the wall is decorated with the following series-pilaster, *śālā-kōṣṭa*, pilaster, *kuṁbhapañjara*, pilaster, *śālā-kōṣṭa* pilaster, *kuṁbhapañjara*, pilaster, *śālā-kōṣṭa*, pilaster, *kuṁbhapañjara* and projection with two pilasters. There is a cornice above the wall containing *siṁhalalāṭa* gables. The brick superstructure contains seven talas each containing the series - *kūṭa, pañjara, śālā, pañjara* and *kūṭa*. The crowning member is an *ayatasra śikhara* with stone *kalaśas* above. The north and south sides of the *gōpura* contain a projection in the centre starting from the *adhistāna* and going up. To the right of the entrance of the outer or eastern side is a fine sculpture of Kumāra riding peacock. To the left of entrance is a sculpture of Gaṇapati seated. The

95. M. E. R. 192 of 1903.
96. M. E. R. 302 of 1904.
97. M. E. R. 196 of 1903.
98. M. E. R. 1903, para 16.

verticals on either side of the passage contain the figure of a woman standing under a creeper and a vertical row of circles carried upon to the ceiling above. The Vijayanagara emblem is repeated on either side of the passage.

The entrance to the first enclosure is surmounted by another *gōpura* of the Vijayanagara period. In all probability this *gōpura* was constructed by one of the predecessors of Kṛṣṇarāya. This *gōpura* faces the north and has a narrow pillared *maṇṭapa* in two sections, on either side of the passage in the front covering the *adhiṣṭāna*. In a niche in the back wall of the *maṇṭapa* to the right of entrance is a fine icon of Durga. Correspondingly in a niche to the left of the entrance is the icon of Nṛtta-Gaṇapati. Each of the two sections of the *maṇṭapa* contains two pillars each with a pillaret projecting from the main block. The pillars have Vijayanagara capitals. There is a curved cornice above these pillars with a concave upper portion and a convex lower portion. The under surface of the cornice is cut into several compartments. The decorations of the *gōpura* in the rear side is different. The *adhiṣṭāna* is buried. The wall above is in two sections. The lower section of the wall contains nine pilasters. Above that is a cornice containing *simhalalāṭa* gables decorated with human heads inside. Above the cornice is a row of *makaras*. The upper section of the wall is decorated with the following series - three pilasters, *śālā-kōṣṭa* and three pilasters. The cornice above contains *siṁhalalāṭa* gables. The brick superstructure contains four *talas* decorated with the series-*kūṭa, pañjara, śālā, pañjara* and *kūṭa*. There is an *avatasra śikhara* with stone *kalaśas* above. The Vijayanagara emblem is found on the base of each pilaster on either side of the passage.[99] The *kuṁbhapañjara* which is to be found in the upper section of the wall of the Kṛṣṇarāya *gōpura* is conspicuous by its absence in this *gōpura*.

Inside the enclosure and a few yards to the south-west of the *gōpura* described above, is a temple known as the Kāśi-Viśvēśvara temple. This temple is enclosed by a compound wall, now in ruins with an entrance in the east surmounted by a *gōpura* (Pl.XLVII-1). The temple inside the compound wall consists of the *garbhagṛha*, *aṅtarāḷa* in two sections and *mukhamaṇṭapa*. It belongs to the Cōḷa period. In front of the *gōpura* on either side of the passage is a *maṇṭapa* in two sections; each section contains two pillars each with a pillaret projecting. At the base of the pillaret is a seated lion. The pillars have Vijayanagara capitals. These pillars contain three sculptures, Kumāra riding the peacock, Durgā standing and Śrī Rāma standing. The wall of the *gōpura* behind the *maṇṭapa* bears a pilaster and an empty niche surmounted by a semi-circular *makara-tōraṇa*. The side walls of the *gōpura* contain four pilasters, niche surmounted by a semi-circular *makara-tōraṇa* and four pilasters. The brick superstructure of the *gōpura* consists of a single *tala* containing *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* series. The *śikhara* is oblong.

The second *gōpura* which gives access to the second enclosure seems to belong to the pre-Vijayanagara period.

There is a *maṇṭapa* belonging to the Vijayanagara period behind this *gōpura*. It is in two sections the section to the right of the passage containing three rows of four tall pillars each and the section to the left containing two rows of four tall pillars each. All the pillars have Vijayanagara capitals. Beyond the left half of the *maṇṭapa* is a Dēvī shrine facing the west. It consists of a porch in the front containing a row of five round pillars with Vijayanagara capitals, a hall containing two rows of three pillars with Cōḷa capitals and the *garbhagṛha* built against the back wall of the hall. Beyond the right half of the *maṇṭapa* also there

99. On the basis of the presence of the Vijayanagara emblem, the *śāla-kōṣṭa* on the back and side walls and typical Vijayanagara pillars in the *maṇṭapa* in front of this *gōpura*, it can be assigned to the Vijayanagara period.

is a small shrine facing the south housing Kumāra with two Dēvīs. Built against the inner side of the north *prākāra* wall is a pillared corridor which is mostly in ruins. Outside the north wall of the third enclosure and parallel to it there are some small shrines each housing a Śiva Linga.

The entrance in the north wall of the second enclosure is plain. In the north-west corner of the second enclosure is a shrine facing the east (Pl. XLVII-2). This shrine consists of one *maṇṭapa* at lower level, another at a higher level with a *garbhagṛha* built against its back wall. The front *maṇṭapa* contains two rows of four pillars each with Vijayanagara capitals. The *maṇṭapa* at the higher level contains two rows of two pillars each with corresponding pilasters in the north and south walls. The pillars have Vijayanagara capitals, the *garbhagṛha* is empty. The following structures are built against the west *prākāra* wall of the second enclosure - (*a*) A small shrine housing a linga (*b*) a small shrine (*c*) *a maṇṭapa* containing three rows of four pillars having Vijayanagara capitals. Inside this *maṇṭapa* is a small shrine housing a linga (*d*) a *maṇṭapa* in two sections. The lower section contains a row of six pillars having Vijayanagara capitals. The elevated section contains two rows of five pillars each having Vijayanagara capitals and another row behind them having Cōḷa capitals. These pillars bear the figures of Bhairava, and Gaṇapati. Inside the *maṇṭapa* there are two stone images, one of Vīrabhadra and another of Gaṇapati. (*e*) a shrine containing *garbhagṛha* and *aṅtarāḷa* (*f*) a room (*g*) a *maṇṭapa* containing four rows of four pillars with Cōḷa capitals. (*h*) a shrine consisting of *garbhagṛha* and *aṅtarāla*. (*i*) a room (*j*) a small shrine consisting of the *garbhagṛha* housing a linga.

The west *gōpura* belongs to the pre-Vijayanagara period.

To the south of the *gōpura*, built against the *prākāra* wall are two small shrines, one dedicated to Gaṇapati and the other to Śiva. The Gaṇapati shrine consists of a *maṇṭapa* in two sections and the *garbhagṛha* built in the back section of the *maṇṭapa*. The front section of the *maṇṭapa* contains two rows of four round pillars with Cōḷa capitals. The back section of the *maṇṭapa* contains two rows of two round pillars with Cōḷa capitals. There is a *pradakṣiṇa* round the *garbhagṛha*. The walls of the *garbhagṛha* are plain and the roof is flat. The lintel above the entrance of the *garbhagṛha* contains the Gajalakṣmī. The shrine which is to the south of the Gaṇapati shrine consists of a *garbhagṛha* and *aṅtarāḷa* whose walls are plain and the roof flat.

The Hundred Pillared Maṇṭapa (Pl. XLVIII-1) : This *maṇṭapa* is situated very near the west *gōpura* and touching the west *prākāra* wall of the second enclosure. It was built by Kṛṣṇadēvarāya in 1516 A. D.[100] The *maṇṭapa* is in two sections and faces the north. It stands on a high *adhiṣṭāna* containing from bottom upwards - *upāna*, broad *paṭṭa* containing floral designs, *paṭṭa* with floral decoration *padma*, *gaḷa* cut into compartments containing rows of elephants, cornice decorated with *siṁhalalāṭa* gables. The front section is reached by a flight of steps guarded by elephants. In this section there are seven rows of eleven pillars each, which are of the following types - (1) pillar with a rectangular base fluted part, rectangular part, fluted part, rectangular part and Vijayanagara capital. (2) pillar with *yāḷi* bracket. (3) pillar with two *yāḷi* brackets to two sides. On the main shaft of the *yāḷi* bracket pillars are *kuṁbhapañjaras*. The *yaḷi* bracket pillars invariably have a second capital above the usual one (4) pillar with one pillaret projecting. (5) pillar with three pillarets projecting. These pillars contain a number of deity sculptures. The second section of the *maṇṭapa* is elevated and is walled in the east and south and on the west it is connected to the *prākāra* wall. The *adhiṣṭāna* of the elevated section is buried in the ground and the numbers visible from bottom upwards are the following - *paṭṭa* with horizontal scroll decoration and horses, *tripaṭṭa* decorated with floral designs, *gaḷa* cut into compartments by short pilasters and

100. M. E. R. 196 of 1903.

āliṅgapaṭṭika. The back wall is decorated on its outer surface with - five pilasters, niche (containing perforated screen) surmounted by a semi-circular *makara-tōraṇa* topped by a *siṁhalalāṭa* and five pilasters. Inside the *makara-tōraṇa* is the figure of Gaṇapati. The east wall is decorated with three pilasters, niche containing a perforated screen and surmounted by a semi-circular *makara-tōraṇa* and three pilasters. The pilasters have typical Cōḷa capitals. The cornice above the walls is slightly moulded and contain *siṁhalalāṭa* gables with human heads inside. Above the cornice is a row of *makaras.* The roof is flat and there are nandis in the four corners, above it. In the interior the elevated section contains three rows of six pillars each with corresponding pilasters in the east and west walls. All the pillars have Vijayanagara capitals.

The following structures are found parallel to the east *prākāra* wall of the second enclosure.

1. *A Maṇṭapa :* It contains four rows of four tall pillars having Vijayanagara capitals. These pillars carry the following sculptures. (*a*) Trimūrti (*b*) Naṭarāja (*c*) Viṣṇu (*d*) Matsyāvatāra (*e*) Kūrmāvatāra (*f*) Sarasvatī (*g*) Durgā (*h*) Brahmā (*i*) Āliṅganamūrti (*j*) Varāha (*k*) Narasiṁha killing Hiranyakaśipu (*l*) Bhairava (*m*) Indra (*n*) Mahiṣamardani (*o*) Vīrabhadra and (*p*) Bhikṣāṭanamūrti.

2. *A Maṇṭapa :* There are four tall pillars in this *maṇṭapa* supporting the roof. These pillars have Vijayanagara capitals. There is an *ēkatala vimāna* with a Nāgara *śikhara* above the roof of the *maṇṭapa.*

3. A Tree with a raised platform round its base.

4. *A Maṇṭapa :* This *maṇṭapa* stands on a high base consisting of seven receding steps. The *adhiṣṭāna* contains from bottom upwards - *upāna, paṭṭa, padma, gaḷa* cut into compartments containing elephants and cornice decorated with *siṁhalalāṭa* gables with human heads inside. There are four pillars one in each of the four corners in this *maṇṭapa.* Each pillar consists of a central block with three pillarets projecting. The following sculptures are found on these pillars - (*a*) Vīrabhadra (*b*) Nṛtta-Gaṇapati (*c*) Bhikṣāṭanamūrti (*d*) Naṭarāja (*e*) Bhairava and (*g*) Gaṇapati. The cornice above these pillars has a concave upper portion and a convex lower portion. The *vimāna* above has a single *tala* with the *kūṭa pañjara, śālā, pañjara* and *kūṭa* series and a round *Vēsara śikhara.*

5. A shrine.

6. A shrine.

The following structures are found against the east *prākāra* wall, from north to south. (1) a small shrine. (2) a *maṇṭapa* - one of the pillars in the front row in this *maṇṭapa* has the Vijayanagara emblem on its base but the capital of this pillar is in the typical Cōḷa style. (3) a shrine consisting of the *garbhagṛha* and *antarāla.* (4) a *maṇṭapa* with a *garbhagṛha* inside containing a linga. (5) a *maṇṭapa* containing pillars in the Vijayanagara style. (6) a *maṇṭapa* containing four rows of eight pillars having an injudicious mixture of Cōḷa and Vijayanagara capitals. (7) a *maṇṭapa* containing ten rows of seven pillars having Vijayanagara and Cōḷa capitals. (8) a shrine consisting of the *garbhagṛha* and *antarāla.* (9) a *maṇṭapa* with a *garbhagṛha* inside it, the *maṇṭapa* containing four rows of three Vijayanagara pillars and (10) a Dēvī shrine consisting of the *garbhagṛha* and *antarāla* and a *maṇṭapa.* The *maṇṭapa* contains two rows of three pillars with Vijayanagara capitals.

The entrance in the south into the second enclosure is also surmounted by a *gōpura* which seems to belong to the pre-Vijayanagara period.

The Third or Inner Enclosure : The only entrance in the south leading into the third enclosure is surmounted by a *gōpura* of the Vijayanagara period. The *adhiṣṭāna* of this *gōpura* has the following members from bottom upwards - *upāna*, broad *paṭṭa*, *paṭṭa*, *padma*, broad *gaḷa* cut into compartments by short pilasters and cornice containing *siṁhalalāṭa* gables. There is a narrow *maṇṭapa* on either side of the passage in front of the *gōpura*, each containing three pillars in the front and two to the side. The pillars are of the following types-(*a*) pillar with one pillaret projecting(*b*) pillar with three pillarets projecting and (*c*) pillar with *yaḷi* bracket. All the pillars have Vijayanagara capitals. One of these pillars contains on its shaft the Vijayanagara emblem. The wall of the *gōpura* contains two pilasters with Vijayanagara capitals, niche surmounted by a semi-circular *makara-tōraṇa* topped by a *siṁhalalāṭa* and pilaster. The verticals on either side of the passage contain the figure of a woman standing under a creeper and a vertical row of circles above. The circles are carried on to the ceiling. The superstructure of the *gōpura* which is of brick contains two *talas* with the *kūṭa*, *pañjara*, *śālā* series. The *śikhara* is of the *āyatāsra* type.[101]

The third *prākāra* encloses the main shrine of Kāḷahastīśvara facing the west, the Jñānaprasūnāmba shrine facing the east, few minor shrines and a huge pillared corridor running on the four sides in the interior. The main shrine belongs to the early Cōḷa period. [102] The pillared corridor was renovated in the recent times.

101. On the basis of the presence of the decoration, i.e., woman standing under a creeper, on either side of the passage, the Vijayanagara emblem on one of the pillars in the *maṇṭapa* to the right of entrance, and the typical Vijayanagara pillars in the *maṇṭapa*, this *gōpura* can be assigned to the Vijayanagara period.

102. There are several inscriptions of the Cōḷa period on the *adhiṣṭāna* of the Kāḷahastīśvara shrine. The earliest of these is dated in the 16th regnal year of Rāja-Rāja I. (M. E. R. 294 of 1904). The architectural features of the main shrine also indicate that the structure belongs to the Cōḷa period.

XV. VIJAYANAGARA ADDITIONS IN THE GOVINDARĀJASVĀMI TEMPLE, TIRUPATI

The Gōvindarājasvāmi temple is situated in the centre of the modern town of Tirupati, about two furlongs to the north-west of the Tirupati East Railway station. There are three enclosures one behind the other and the main temple is situated inside the third or innermost enclosure. Each of the three enclosures is surrounded by a *prākāra* wall on all the sides with an entrance in the east surmounted by a *gōpura*. The first and second enclosures contain some small shrines and maṇṭapas built in the Vijayanagara period. The third or inner enclosure contains the *kalyanamantapa* and a few other structures belonging to the Vijayanagara period and the main shrine of an earlier period.

The Outer Enclosure :

The entrance into the outer enclosure in the east is surmounted by a *gōpura* (Pl.XLVIII-2) built by Maṭla Kumāra Anantarāya, a Vijayanagara feudatory in 1624 A. D.[103] The *adhistāna* of this *gōpura* is partly buried in the ground and the following members are visible above the ground level *kumuda* with ribbon cuttings, *gaḷa, kapōta* decorated with *siṁhalalāta* gables with human heads inside. The wall is in two sections. The lower section of the wall is decorated with three pilasters, *śālā-kōṣta*, three pilasters and projection with three pilasters. Above it is a cornice decorated with *siṁhalalāta* gables containing human heads inside. Above the cornice there are the following members-a broad *patta* decorated with rows of elephants and swans, *patta, adaḥ-padma, gaḷa, kumuda* with ribbon cuttings, *gaḷa* cut into compartments cornice decorated with *siṁhalalāta* gables with human heads inside. The upper section of the wall is decorated with the following series - pilasters, *kūṭa-kōṣta*, pilaster, *kuṁbhapañjara*, pilasters *kūṭa-kōṣta*, pilaster *kuṁbhapañjara*, projection containing pilaster, *śālā-kōṣta*, pilaster, *kuṁbhapañjara*, pilaster, *kūta-kōṣta* and pilaster. The cornice above is decorated with *siṁhalalāta* gables, dwarfs, human heads and figures in erotic poses. The brick superstructure above contains seven *talas*, with the *kūta, pañjara, śālā*, series. The *śikhara* is oblong and there are stone *kalaśas* above. In the interior, on either side of the passage there is a vertical containing the figure of a woman standing under a creeper. Above that is a vertical row of the circles containing sculptures. On the ceiling is a design of the full blown lotus flower. There are numerous Vaiṣṇava sculptures all over the walls. The portraits of the builder and his family are also found on the wall in the interior, with an inscription below recording the date of construction of the *gōpura*.

To the west of the *gōpura* entrance is the first or outer courtyard. There are numerous dwelling houses on either side of the passage. The following structures are found in this courtyard. (1) the Lakṣmīdēvī *maṇṭapa*. (2) the Vēdāntadēsika shrine (3) Vāhana *mantapa* and (4) shrine of three Ālwārs. In the centre of the courtyard are two *mantapas*, each standing on four tall pillars, known as the *Kuṁbhahārati mantapa* and the *Ūñjal mantapa*. Close to the Ūñjal *mantapa* is a spring.

The Lakṣmīdēvi maṇṭapa (Pl. XLIX-1) : This is very close to the second or central *gōpura*, and is in two sections, one at a lower level and the other at a higher level. The front section contains four

103. *T. T. D. Ins.* VI, 25, 26, and 31.

rows of four pillars each, all of them fluted and with Vijayanagara capitals. The elevated section contains five rows of four pillars each. Each pillar has three rectangular parts with two octagonal parts in between and Vijayanagara capital. The cornice above the pillars has a concave upper portion and a convex lower portion. On the edge of the roof are brick-built arches containing deity figures and figures in erotic poses.

The Vēdāntadēśika shrine : The shrine faces the west and consists of a front verandah, a hall, the *antarāḷa* and the *garbhagṛha.* The verandah contains two rows of four pillars each all in the Vijayanagara style. The hall beyond contains eight rows of seven pillars each, all in the Cōḷa style. The walls of the *garbhagṛha* are decorated with six pilasters each with a Cōa capital. The walls of the *antarāḷa* are plain. There is a narrow compartment before the *antarāḷa.* Inside the *garbhagṛha* is the stone image of Vēdāntadēsika.

The Vāhanamantapa : It is a closed *maṇṭapa* facing the south and contains two rows of four pillars having Vijayanagara capitals.

Shrine of Āḷwārs: It consists of hall with the *garbhagṛha* situated at the western end of the hall and faces the east. The hall contains two rows of six pillars in the Vijayanagara style.

The Second Enclosure :

The entrance into the second enclosure is in the east and is surmounted by a *gōpura* belonging to the Vijayanagara period. The *adhiṣṭāna* of the *gōpura* is buried in the ground and the wall is in two sections. The lower section of the wall is decorated with three pilasters, *kuṁbhapañjara,* pilaster, *kuṁbhapañjara* and projection with two pilasters. The cornice above is slightly projecting and contains *siṁhalalāta* gables with scroll decorations. Above the cornice are the following members - *paṭṭa, adaḥ-padma, paṭṭa, gaḷa, kumuda* with ribbon cuttings, another *gaḷa* and cornice with *siṁhalalāta* gables. The upper section of the wall is decorated with the following series - two pilasters, *kuṁbhapañjara,* pilaster *kuṁbhapañjara,* pilaster and projection with pilaster. The cornice above the upper section has a concave upper portion and a convex lower portion and its under surface is cut into compartments by horizontal and vertical rafter designs. The brick superstructure, contains two talas with the *kūta, pañjara* and *śālā* series. Above the second *tala* there is a step containing lions in the four corners. The *śikhara* is oblong and contains nine *kalaśas* above. In the interior on the ceiling is a design of the full-blown lotus flower. The walls of the *gōpura* contain sculptures depicting scenes from the Rāmāyana and Bhāgavata.

The following shrines are found to the right of the pathway, in the second enclosure.

(1) *Śalaināchchiyār Shrine :* The shrine faces the north and consists of an open verandah, a hall, the *antarāla* and the *garbhagṛha.* The verandah is in two sections with a passage in between. Each section contains four Vijayanagara pillars which are of the following types - (*a*) pillar with one pillaret projecting (*b*) pillar with three pillarets projecting and (*c*) pillar with *yoḷi* bracket. The hall has eight rows of six pillars each, which are of the following types - (*a*) plain cubical pillar (*b*) pillar with rectangular base and octagonal shaft above (*c*) pillar with the shaft divided into three rectangular and two octagonal parts. These pillars have Cōḷa capitals. The *garbhagṛha* and the *antarāḷa* are situated at the southern end of the hall. They stand on the same *adhiṣṭāna* which has from bottom upwards-*upāna*, *paṭṭa*, *padma*, broad *paṭṭa*, *gaḷa*, *tripaṭṭa*, *padma*, *gaḷa* cut into compartments, projecting *paṭṭa*, *padma*, another *gaḷa* cut into compartments,

ūrdhva-padma and ālingapaṭṭika. The walls of the garbhagṛha are decorated with five pilasters and each of the antarāla walls is decorated with four pilasters. The pilasters have Vijayanagara capitals. The cornice above the walls is decorated with simhalalāṭa gables with human heads inside. The garbhagṛha contains the image of Lakṣmī or Śalainăchchiyār on a vēdi.

The Vāhanamaṇṭapa : This *maṇṭapa* is to the west of the Śalainăchchiyār shrine. It contains nine rows of four pillars each with one row built into the walls in the east and west. The pillars are of two types - (*a*) round pillars with Cōḷa capitals and (*b*) round pillars with Vijayanagara capitals. The pillars with Cōḷa capitals have vertical and horizontal line drawings on each arm of the capital.

Shrine of Three Ālwārs : This shrine which is to the west of the *Vāhanamaṇṭapa* consists of a verandah, a hall and *garbhagṛha.* The verandah contains two fine pillars each of which is decorated with five rows of the series - *kūṭa, śālā* and *kūṭa* all over and crowned by the Vijayanagara captial. The hall contains two rows of four pillars each having Cōḷa capitals. The *garbhagṛha* houses the images of Tirumaliśai āḷwār, Nammāḷvār and Kurattāḷvār.

The Rāmānuja shrine : This shrine is adjacent to the shrine of Three Āḷvārs. It consists of a *gōpura* entrance, *mukhamaṇṭapa, antarāla* and *garbhagṛha.* The *adhiṣṭāna* of the *gōpura* has from bottom upwards - *upāna,* broad *paṭṭa, gaḷa* cut into compartments, projecting *paṭṭa,* two *paṭṭas, adhaḥ-padma,* broad *paṭṭa, tripaṭṭa, gaḷa* cut into compartments, projecting *paṭṭa* another *gaḷa* cut into compartments *ūrdhva-padma* and *ālingapaṭṭika.* The Vijayanagara emblem is found on the *adhiṣṭāna* portion on either side of the entrance. The wall of the *gōpura* is decorated with six pilasters having Vijayanagara capitals. The cornice above the walls is decorated with *simhalalāṭa* gables. The brick superstructure contains one *tala* with the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. The *śikhara* is oblong.

The *adhiṣṭāna* of the *garbhagṛha* and *antarāla* has from bottom upwards—*upāna, adhaḥ-padma, paṭṭa, paṭṭa,* broad *paṭṭa, tripaṭṭa, paṭṭa, gaḷa* cut into compartments, *paṭṭa, vājana, paṭṭa, gaḷa* cut into compartments, *paṭṭa, ūrdhva-padma,* and *ālingapaṭṭika.* The walls of the *garbhagṛha* are decorated with four pilasters and those of the *antarāla* with three pilasters. All the pilasters have Vijayanagara capitals. The walls of the *mukhamaṇṭapa* are plain. The cornice above the walls is decorated with *simhalalāṭa* gables with human heads inside. Above the cornice and on the edge of the roof there is a band containing a row of *makaras.* The *vimāna* above the *garbhagṛha* is of the *ēkatala* type containing the *kūṭa, pañjara, śālā, pañjara* and *kūṭa,* with a round *śikhara* above belonging to the *Vēsara* order. The *mukhamaṇṭapa* is situated immediately behind the *gōpura.* It contains two rows of three pillars having Vijayanagara capitals. The *garbhagṛha* houses an image of Rāmānuja.[104]

Thirumalainambi Shrine : This shrine is situated between the shrine of Rāmānuja and the inner *gōpura.* It consists of a pillared verandah, a hall and the *garbhagṛha.* There is a row of six pillars in the front verandah of which those at the extremities are fluted pillars and those in between have a projection containing two lions one above the other. The hall beyond is at a higher level and is reached by a short flight of steps. It contains four pillars in the east, four in the south and four in the west. There are four pillars each having a pillaret projecting and the remaining pillars have *yāḷi* brackets. The *garbhagṛha* is

104. An inscription, dated in Ś. 1410 (12-8-1488 A.D.), found on the base of the Rāmānuja shrine records that a certain Vighnēśvara Śrī Rāman prepared and installed Raghunāthan (An image of Śrī Rāma), so as to serve for the worship of Śrī Rāmānuja (abiding at Tirupati) and provided for offering (T. T. D. Ins. II, No. 88). It is evident from this, that the shrine was already built by that date.

a square structure with plain walls and flat roof and is situated at the southern end of the hall. It is surrounded by a *pradakṣiṇa* and houses a stone image of Tirumalainambi.

The Chakrattālvar Shrine : This structure is found to the left of the pathway and adjoining the second *gōpura*. There is a two storeyed *maṇṭapa* adjoining the north wall of the *gōpura*. The ground floor contains two rows of five short pillars in the Cōḷa style. The upper floor, reached by a stair case, contains three rows of three pillars having Vijayanagara capitals. To the south is a small shrine built against part of the *gōpura* wall to enshrine the figure of Chakrattāḷvār or Sudarśana sculptured on the *gōpura* wall.

The other structures that are found to the left of the pathway are now closed.

The third or inner *gōpura* belongs to the Pāṇḍyan period.

The Third or Inner Enclosure :

The Kalyāṇamaṇṭapa : This *maṇṭapa* is situated at the south-western corner of the inner courtyard. It is a rectangular structure facing the east and consisting of a pillared hall, a pavilion and a shrine. The *adhistāna* of the *maṇṭapa* consists of *upāna*, two *paṭṭas*, *adhaḥ-padma*, *gaḷa*, *tripaṭṭa*, *paṭṭa*, *gaḷa*, *kapōta* *ālingapaṭṭika* and *aṁtarita*. The *maṇṭapa* contains fifty-seven pillars which are of the following types-(*a*) pillar with *yāḷi* brackets without rider (*b*) curved pillar with two *yāḷi* brackets one by the side of the other without riders (*c*) curved pillar with two *yāḷi* brackets one by the side of the other with riders (*d*) pillar with one pillaret projecting (*e*) pillar with three pillarets projecting and (*f*) pillar decorated with *kūṭa*, *śālā*, *kūṭa* and *śālā* designs all over the shaft. All the pillars have Vijayanagara capitals. In the interior of the hall there is a wide *prastara* or entablature above the capitals of these pillars. It is decorated from bottom to top with the following members-two *paṭṭas*, *kumuda*, three *paṭṭas*, *gaḷa*, *paṭṭa*, and *gaḷa*. Both the *gaḷas* contain representations of women exhibiting *kōlāṭa* dance. Above are two more *paṭṭas*. A second capital situated above these *paṭṭas* supports the roof or *āchchādana*.

The pavilion is situated at the western end of the *kalyāṇamaṇṭapa* and before the shrine. It has a richly carved *adhiṣṭāna* consisting of *upāna*, *paṭṭa* with lotus stalk carving, *paṭṭa*, *adhaḥ-padma*, *paṭṭa* *gaḷa*, *ūrdhva-padma*, two *paṭṭas*, *gaḷa*, *kapōta* and *aṁtarita*. Above the *adhiṣṭāna* in the four corners are finely carved pillars each with three pillarets projecting out of the main block. The base of each pillar contains a gable surmounted by *siṁhalalāṭa*. Above this base are sculptures of deities. Each pillaret and the main block of the pillar have Vijayanagara capitals. The entablature above is covered on the exterior by a finely moulded *kapōta* or cornice. The under surface of this *kapōta* is in stages and divided all over into small compartments by horizontal and vertical rafter designs. The inner surface of the *prastara* is decorated with fine *kōlāṭa* dance poses. Above the *kapōta* and on the edges of the roof there is a band containing a row of *makaras* on all the four sides. On the lower side of the four beams above the pillars are circles containing the *avatāras* and sculptures of Viṣṇu.

The shrine in the *kalyāṇamaṇṭapa* consists of the *garbhagṛha* and *aṁtarāḷa* and is situated to the west of the pavilion. The *garbhagṛha* and *aṁtarāḷa* stand on the same *adhiṣṭāna* which has from bottom upwards-*upāna*, *padma*, *paṭṭa*, *gaḷa*, *tripaṭṭa*, two *paṭṭas*, *gaḷa* and *kapōta* decorated with *siṁhalalāṭa* gables. The walls of the *garbhagṛha* are decorated with two pilasters, *śālā-kōṣṭa* and two pilasters. Each of the side walls of the *aṁtarāḷa* is decorated with four pilasters, *kuṁbhapañjara*, *śālā-kōṣṭa*, *kuṁbhapañjara* and two pilasters. The wall on either side of the entrance of the *aṁtarāḷa* is decorated with pilaster, *śālā-kōṣṭa*, and pilaster. All the pilasters have Vijayanagara capitals. The vertical on either side of the entrance

of the *antarāla* contains lotus creeper design. The *antarāla* is rectangular and bigger in size than the *garbhagṛha*. The Vijayanagara emblem i.e., boar with an inverted sword before it, the crescent Moon and Sun are found on the central portion on the ceiling of the *kalyāṇamaṇṭapa*. This *kalyāṇamaṇṭapa* may be ascribed to the first quarter of the 16th century on grounds of a few stylistic features.

The *yāgaśāla* of the temple is situated behind the *kalyāṇamaṇṭapa*. It contains five rows of nine pillars each having Vijayanagara capitals.

There is a square *maṇṭapa* measuring 14′-6″ each side, to the south-east corner of the main shrine. A flight of steps in the south leads to the *maṇṭapa*. There are four pillars in the four corners of the *maṇṭapa* supporting roof. Each pillar has three pillarets projecting from the main shaft. The *vimāna* above this *maṇṭapa* has a single *tala* containing the *kūṭa, pañjara, śālā, pañjara* and *kūṭa* series. The *śikhara* is round and belongs to the *Vēsara* order.

To the north-east of the main shrine is another *maṇṭapa* similar to the above in all details but for the roof which is flat.

The main shrine belongs to pre-Vijayanagara period. A detailed description of the same is given in Dr. M. Rāma Rāo's monograph entitled "Temples of Tirumala, Tirupathi and Tiruchānūr".[105]

The name of the foremost open pillared *maṇṭapa* before the main shrine is mentioned as *Citrakūṭa-maṇṭapa* (Pl. XLIX-2) in the inscriptions of the 15th century. It contains three rows of eleven pillars which are of the following types: (*a*) simple pillar with Vijayanagara capital, (*b*) pillar with one pillaret projecting and (*c*) curved pillar with one pillaret projecting. The pillars are supporting the beams which are decorated in the sides with the figures of swans. On the ceiling of the *Citrakūṭamaṇṭapa* the Vijayanagara emblem i. e., the boar with an inverted sword before it is found. A small shrine housing Garuḍa is located in this *maṇṭapa* between the second and third pillars of the first row in the front. The walls of the Garuḍa shrine are decorated with pilasters with Cōḷa type of capitals with horizontal and vertical line drawings on the arms. The roof of the Garuḍa shrine is flat. It faces the Gōvindarāja shrine and houses an image of Garuḍa. Behind the Garuḍa shrine are the *Dhvajastambha* and the *Balipīṭha*. On the edge of the roof of *maṇṭapa* is a row of brick-built arches containing Vaiṣṇava deity figures.

The Āṇḍāl Shrine : This small shrine is located between the second and third pillars of the first two rows of the *maṇṭapa* behind the *Citrakūṭamaṇṭapa* in the south-east corner and faces the east. The shrine consists of *garbhagṛha* and *antarāla*, whose walls are decorated with pilasters and *śāla-kōṣṭas*. The pilasters have Vijayanagara capitals. The Vijayanagara emblem is found on the front wall of the *antarāla* to the left of entrance. The *garbhagṛha* houses the image of Gōdādēvī.

105. For a detailed description of the main shrine, see Dr. M. Rāma Rāo's monograph on *Temples of Tirumala, Tirupati, and Tiruchānūr*, pp. 58-62.

PART II
SCULPTURE

PART II

SCULPTURE

Temples of the Vijayanagara period are treasure-houses of sculpture. The *prākāra* walls of the Mallikārjuna temple at Śrīśailam and the Rāmalingēśvara and Venkaṭaramaṇa temples of Tāḍpatri are renowned for their sculptures. In other temples also sculptures are found on the *adhiṣṭānas*, walls, ceilings pillars and other convenient spots. These sculptures may be broadly classified as Cult Images, Portraits and Decorative Motifs. The first category includes representations of gods and goddesses and episodes from their mythologies. Portraits of kings and eminent royal personalities are also found in these temples. Decorative Motifs, introduced to beautify the structures or to create a religious atmosphere about them may be mentioned as natural scenery, floral designs, animals and birds, human figures and semi-divine beings like *gandharvas* and *nāgas*, *yakṣas* and *kinnaras*.

The sculptures on the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri are almost in the round whereas all other sculptures are bas-reliefs, high or low.

The cult images found in the temples under study may be divided into three broad divisions namely, Śaivite deities, Vaiṣṇava deities and Minor deities.

(A) ŚAIVITE DEITIES

I. ŚIVA

Śiva is one of the popular deities of the Hindu Trinity. There are a number of myths and legends about this god in the Epics and the *Purāṇas*. These form themes of Śaiva sculptures besides governing various forms of Śiva's images.

Images of Śiva can be classified in several ways. On the basis of posture, they can be divided as *Sthāṇaka* (standing), *Āsīna* (seated), *Yānaka* (riding) and *Nṛtta* (dancing). From the nature and purpose of the images they can also be classified as *Pratyēkamūrtis*, *Anugrahamūrtis* and *Saṁhāramūrtis*.

(*a*) *Sthāṇakamūrti* (Standing forms)

1. Lingōdbhavamūrti

This form of Śiva is an interesting manifestation emphasizing Śiva's omnipotence. The Purāṇic story concerning this form is as follows:

A dispute arose between Brahma and Viṣṇu as to who was the creator of the Universe and thus the greater of the two. At this juncture, Śiva emerged before them in the form of a linga resembling the great cosmic fire and told the disputants that whoever first saw the extremities of the linga would be adjudged the greater of the two. Accordingly, Brahma assuming the role of a swan flew up in the air, while Viṣṇu taking

shape of a boar burrowed down into the earth. Ages passed and neither reached his goal. Brahmā, however, eventually uttered a lie that he saw the top of the linga and cited a *kētakī* flower as witness; but it was discredited. As a penalty for uttering a falsehood Brahmā was denied worship on earth. The superiority of Śiva was thus established, though Śiva, in his turn, emphasized the unity of the three gods. This form of Śiva obtained the name of Lingōdbhavamūrthi.

The *Aṁśumadbhēdāgama* gives the following description for the image of Lingōdbhavamūrti. The figure of Candraśēkhara should be carved on the front part of a linga whose top and base are to be left unsculptured. Siva's figure is to appear in the middle with legs below the knees made invisible. Brahmā is to be represented as a swan at top right and Viṣṇu at the bottom left. The figures of Brahmā and Viṣṇu should be sculptured on the right and left respectively of the linga and also facing it, with two hands held in the *añjali* pose. The *Kāraṇāgama* specifies that of the four hands of Śiva, one should be in the *abhaya* pose, the second in the *varada*, the third should hold the *paraśu* and the fourth *mṛga*.[1]

Three examples of the Lingōdbhavamūrti are described below.

1. On the back wall of the *garbhagṛha* of the Śiva temple, near Pātāḷagaṅgā, at Śrīśailam. In this Śiva in the aspect of Candraśēkhara is carved on the front of a linga with four arms, the upper right holding *paraśu* and the upper left *mṛga*. The lower right hand is in *abhaya* and the lower left is in the *kaṭyāvalaṁbita* pose. The legs are not shown below the knees. The boar is shown at the bottom left. Śiva wears *kirṭiamakuṭa, makarakuṇḍalas, graivēyakas* and other ornaments.

2. On the north *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Śiva as Candraśēkhara is not shown on the linga. There is a linga on a *pānavaṭṭa*. To the top right of the linga is the swan and to its right Brahma. Brahma stands in *dvibhaṅga* holding *akṣamāla* in the upper right hand, and keeps the lower hands in *añjali*. The upper left hand is broken. He has three heads with *kirītamakuṭas* and wears *graivēyakas, channavīra, yajñōpavīta* and *pūrṇōruka*. To the bottom left of the linga is the boar, burrowing into the earth. Viṣṇu stands to the left of the boar in *samabhaṅga* holding *cakra* in the upper right hand, *śaṁkha* in the upper left and keeping the two lower hands in *añjali*. He wears *kirīṭamakuṭa* and other ornaments.

3. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam (Pl. L-1). In the centre is a tall linga on a *pānavaṭṭa*. Śiva as Candraśēkhara, invariably shown on the front of the linga is not shown. To the right of the linga is a swan and to its right Brahmā. Brahmā is standing and has three heads in a row and a fourth above the central one. The heads are not adorned with *kirīṭamakuṭas*. He has only two hands each holding a flower. To the left of the linga is a boar and to its left stands Viṣṇu. Viṣṇu has four hands and holds *cakra* in the upper right hand, *saṁkha* in the upper left, *gadā* in the lower left and keeps the lower right in *varada*. He wears *kirīṭamakuṭa, kēyūras, graivēyakas, yajñōpavīta*, girdle and *pūrṇōruka*.[2]

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1. *Hindu Ico.* II-1, pp. 107-109.
2. Of the three examples described the first is in accordance with the requirements of the *Kāraṇāgama* and *Uttara-Kāmikāgama*. The contents and poses of all the hands excepting the lower left hand are in accordance with the requirements of the *Kāraṇāgama*. An image similar to this found in the Kāḷahastīśvara temple and belonging to the Cōḷa period is described by Dr. M. Rāma Rāo (Dr. M. Rāma Rāo - *Śaivite Deities of Āndhradeśa* - p. 2, Pl. I-1).

2. Kēvalamūrti

The *Aṁśumadbhēdāgama* states that in this aspect Śiva should carry *ṭanka* in one right hand and keep the other in the *abhaya* pose, while in one left hand he should carry *mṛga* and the remaining left hand should be held in the *varada* pose.[3]

Nine examples of Kēvalamūrti are described below.

1. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The god stands in *dvibhaṅga* and holds *triśūla* in the upper right hand. The other three hands are broken.

2. On the south *gōpura* of the same temple. Standing in *dvibhaṅga*, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He has three eyes and wears *kirīṭamakuṭa*, *makara* and *cakra kuṇḍalas*, *graivēyakas*, girdle, *kapālamāla*, *ardhōruka*, *mañjīras* and *pādavalayas*.

3. In the same place. Standing in *dvibhaṅga*, the god holds *paraśu* in the upper right hand *mṛga* in the upper left, arrow in the lower right and bow in the lower left hand. He wears *kirīṭamakuṭa* *makarakuṇḍalas*, *graivēyakas* and *pūrṇōruka*.

4. In the same place. The god stands in *dvibhaṅga*, holding arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He has three eyes and wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*.

5. On the north *gōpura* of the same temple. Standing in *samabhaṅga*, the god holds *triśūla* in the upper right hand, *paraśu* in the upper left, keeps the lower right hand in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, girdle and *pūrṇōruka*.

6. In the same place. Standing with the legs kept apart, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right hand, and shield in the lower left. There is no *makuṭa* above his head. He wears *makarakuṇḍalas*, *graivēyakas*, garland and *pūrṇōruka*.

7. On a pillar in the *mahāmaṇṭapa* of the main shrine of the Venkaṭaramaṇa temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds *triśūla* in the upper right hand, *ḍamaru*, in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *hāra* and *pūrṇōruka*.

The contents and hand positions of the image described by the learned scholar are exactly similar to those of No. 1 described here.

Nos. 2 and 3 are peculiar because the figure of Candraśēkhara is not shown on the linga. The representation of Brahmā with three heads in a row and another above the central one and only two hands found in No. 3 is also peculiar. The requirement of the *Aṁśumadbhēdāgama* that the figures of Brahmā and Viṣṇu along with the swan and the boar should be shown on the right and left sides of the linga respectively, is adhered to in No. 2 (Hindu Ico., II-1, pp. 107-109). An image similar to No. 3 is described by Dr. M. Rāma Rāo. It is found in the Pacchala-Sōmēśvara temple of Pānagallu and is of the following description. There is a tall linga on a *vēdi* in the centre with Brahmā with three heads standing to right with hands in *añjali* and Viṣṇu standing to left with two hands in *añjali*. There is a boar below Viṣṇu at bottom left and swan at top right above Brahma. (Dr. M. Rāma Rāo - *Śaivite Deities of Āndhradeśa*, p. 2).

3. *Hindu Ico.* II-2, App. B. pp. 56, 57.

8. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing in *samabhaṅga* the god holds *ḍamaru* in the upper right hand, bowl in the upper left and keeps the lower right hanging. He wears *cakra* and *makarakuṇḍalas*, *graivēyakas*, girdle and *pūrṇōruka*.

9. On a pillar in the *kalyāṇamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. Standing in *dvibhaṅga*, the god has four hands, and holds *paraśu* in the upper right hand and *mṛga* in the upper left. The lower hands are broken. He wears *jaṭāmakuṭa* with the *jaṭas* spreading to the sides, *patrakuṇḍala*, on the right ear and *sarpakuṇḍala* on the left ear three *graivēyakas*, girdle with pearl hangings, *kapālamāla* reaching below the knees, *pūrṇōruka* and *mañjīras*.[4]

(*b*) *Āsīnamūrti* (Seated forms)

1. Sukhāsīnamūrti

The *Śilparatna* specifies that the image should be seated erectly upon a *bhadrapīṭha* with its left leg bent and resting upon the seat and right one hanging below it. Śiva should hold *paraśu* in the upper right hand, *mṛga* in the upper left, keep the lower right in *abhaya* and the lower left in the *varada* or *siṁhakarṇa* pose. The *Pūrva-Kāraṇāgama* states that the right leg of the image should be bent and resting upon the seat and the left one hanging.[5]

Six examples of Sukhāsīnamūrti are described below.

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Seated in *vīrāsana*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and other ornaments.

2. In the same place. Seated in *vīrāsana*, the god holds *paraśu* in the upper right hand, *triśūla* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *kirīṭamakuṭa* and other ornaments.

3. In the same place. Seated in *vīrāsana*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, keeps the lower right in *abhaya* and rests the lower left on the left leg. He wears *kirīṭamakuṭa* and other ornaments.

4. On the south *gōpura* of the same temple. Seated in *vīrāsana*, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and keeps a *triśūla* in the lower left hand. He has three eyes and wears a *jaṭāmakuṭa*, *makarakuṇḍalas*, *graivēyakas*, girdle and *pūrṇōruka*.

5. In the same place. Seated in *padmāsana*, the god holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right hand in *abhaya* and the lower left in *varada*. He wears *jaṭāmakuṭa* and other ornaments.

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4. Of the examples described, the lower hands are to be found in *abhaya* and *varada* only in Nos. 5 and 7. *Mṛga* in the upper left hand is found in Nos. 3 and 9. In no example is *ṭanka* held in the upper right hand as required by the texts. *Triśūla* in the upper right hand is common to Nos. 1, 5 and 7 but this is not mentioned in the texts. Arrow in the upper right hand and bow in the upper left is found in Nos. 2, 4 and 6 this too finds no mention in the texts. Arrow in the lower right, bow in the lower left hand is found in No. 3. This also is not mentioned in the texts. The sword, shield, *paraśū*, *ḍamaru* and bowl which are found in the examples described are not mentioned in the texts. The same is the case with the lower right hand hanging.

5. *Hindu Ico.* II-1, pp. 129, 130.

6. On a pillar in the *maṇṭapa* before the *gōpura* of the Kāśiviśvēśvara shrine, Kāḷahastīśvara temple, Kāḷahasti. Seated in *vīrāsana*, the god holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*.[6]

2. Dakṣiṇāmurti

Dakṣiṇāmurti is described in four different aspects, namely, as a teacher of *Yōga*, of *Vīṇā*, of *Jñāna* and also as an expounder of Śāstras (Vyākhyānamūrti). He should be represented as seated on a secluded spot on the Himālayas, under a banyan tree, on a seat covered with a tiger's skin; or an another account has it, on a white lotus. He should be seated in *vīrāsana* and the leg hanging down may or may not rest on the back of *Apasmārapuruṣa*. He should have three eyes and four arms; of these, the lower right is to be held in the *jñānamudra* or the *sandarśanamudra* pose and the lower left may be kept in the *varada* pose or stretched straight in the *daṇḍa*, pose, the elbow resting upon the left knee. He should hold *akṣamālā* in the upper right hand and *agni* (fire) or *sarpa* (snake) in the upper left hand. In one account it is stated that one of the left hands may be in the *varada* or the *daṇḍa* pose; if it is in the former pose it might hold a book, the other left hand holding a snake, fire or a lotus or *nīlōtpala* flower. His head may be adorned with a *jaṭābhāra*, *jaṭābandha*, or *jaṭāmakuṭa*, or the *jaṭas* might be held together with a *paṭṭa-bandha*. In any case, the mass of *jaṭas* should be embellished with the flowers of the *durdhura* (*dhātura*) and other wild plants, as also with a serpent on the left and with small tinkling bells, the *kapāla* and the crescent moon on the right side. In the middle of the *jaṭābhāra* there should be visible the smiling face of the river Gangā. Surrounding him there are to be *riṣis* eager to learn the *śāstras*.

In the Jñāna-Dakṣiṇāmūrti form the general posture of Śiva is the same as in the Vyākhyānamūrti form, but in the upper right hand he should hold *akṣamālā* and in the upper left a *utpala* flower. The lower right hand should be held in the *jñānamudra* pose whereas the lower left may be kept in the *abhaya* or the *daṇḍa* pose.

Yōga-Dakṣiṇāmūrti may be sculptured in three different ways. In the first, the two legs of the image should be crossed as in the *svastikāsana*. He should hold *akṣamālā* in the upper right hand, lotus flower in the upper left, keep the lower right hand near the chest in the *yōgamudra* pose and the lower left hand should rest on the lap in the characteristic *yōgic* posture. In the second mode of representation the left leg of Śiva should be bent in the *utkuṭikāsana* posture; surrounding the body of the figure and its left leg should be a *yōga-paṭṭā*. The right leg should be hanging down the seat. The lower left arm should be kept stretched and be resting by the elbow on the knee of the bent left leg. The rest of the description is identical with that given for the first form. In the third form, the two legs are to be bent and crossed in a more or less vertical position (as in figure of Yōga-Narasiṁha), and round these and the body is passed a *yōga-paṭṭā* to keep the legs in position. The upper right hand should hold the *akṣamālā*, the upper left *kamaṇḍalu*, while the two lower hands should be stretched and kept resting on the knees.

Vīṇādhara- Dakṣiṇāmūrti, according to the *Aṁśumadbhēdāgama* should be sculptured with the left leg kept in the *utkuṭika* posture and the two lower hands holding the *vīṇā*.

6. Of the examples described, only Nos. 5 and 6 contain *paraśu* and *mṛga* in the upper hands as required by the texts. The lower hands are in *abhaya* and *varada* only in Nos. 1, 2, 3 and 6. No. 2 tallies with the requirements of the texts excepting in the case of the upper left hand which holds the *triśūla*, *Triśūla* in the upper right hand and *ḍamaru* in the upper left is common to Nos. 1 and 3 but this is not mentioned in the texts. The arrow, bow and sword found in the examples described are not mentioned in the texts.

The figure of Dakṣiṇāmūrti may be sculptured seated or standing, surrounded or not by *riṣis*, with his legs either resting or not on the *Apasmārapuruṣa* and with or without the banyan tree, *bhūtas* and others.[7]

Four examples of the Dakṣiṇāmūrti image are described below.

1. On a pilaster on the wall of the Kṛṣṇarāya *gōpura* of the Kāḷahastīśvara temple, Kāḷahasti. In this Śiva is shown as seated on a hill in *utkuṭikāsana* with the right foot resting on the *Apasmārapuruṣa*. He has four hands; the upper right hand holds the *mṛga*, the upper left *triśūla*, the lower right is in *jñāna-mudra* and the lower left hand rests on the left knee. A sage is seated at bottom right of the god. The *jaṭas* of the god are hanging over the shoulders.[8]

2. On the south *gōpura* of the Rāmalingēśvara temple of Tāḍpatri. The god is seated on a hill with the right leg bent at the knee and resting on the seat and the left leg turned in the *utkuṭikāsana* pose. He holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower left in the *yōga-mudra* near the chest, and rests the lower left hand on the left knee. His *jaṭas* spread loosely to the sides.[9]

3. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The god is seated in *vīrāsana* holding *ḍamaru* in the upper right hand, *akṣamālā* in the upper left and *viṇā* with the two lower hands. He wears a *jaṭāmakuṭa, makara* and *cakra kuṇḍalas, graivēyakas, yajñōpavīta*, girdle and *pūrṇōruka*.[10]

4. On the south wall of the *garbhagṛha* of the Śiva temple near Pātāḷagangā, Śrīśailam. The deity is represented as seated on a hill below a tree with the right leg hanging and resting on the back of *Apasmāra-puruṣa* and the left leg bent and rested vertically on the seat and has four hands. He holds serpent in the upper right hand, *paraśu* in the upper left and *viṇā* in the two lower hands. The head is adorned with a *jaṭāmakuṭa* having a *kapāla* in the centre, Gaṅgā to right and the crescent moon to left. Nandi is seen at bottom right of the god. A sage is seated to bottom right and another stands to bottom left.[11]

(C) *Dēvīsahitamūrti* (Forms with Dēvī)

1. Ālinganamūrti.

In this aspect Candraśēkhara is to be represented as embracing the Dēvī with one of his left arms; this arm might rest upon the left side of the Dēvī, outside the *pārśva-sūtra;* the Dēvī should keep in her right

7. *Hindu Ico. II-1*, pp. 273-291.
8. This is obviously the Vyākhyāna form. In this form Śiva should hold *akṣamālā* in the upper right hand and *agni* (fire) or *sarpa* (snake) in the upper left hand (*Hindu Ico.* II-1, pp. 275-278). But in example No. 1 the upper right hand holds *mṛga* and the upper left *triśūla* which are not mentioned in the texts.
9. This seems to be an example of Yōga-Dakṣiṇāmūrti. He is required to hold *akṣamālā* in the upper right hand and lotus or *kamaṇḍalu* in the upper left (*Ibid.* pp. 284, 285). In the example described, the deity holds *paraśu* in the upper right hand and *mṛga* in the upper left which is not sanctioned by the texts.
10. This is the Viṇādhara form. The *Aṁśumadbhēdāgama* requires that Viṇādhara-Dakṣiṇāmūrti should hold *akṣamālā* in the upper right hand, fire or snake in the upper left as in the case of the Vyākhyānamūrti form. In the example described, the upper right hand holds *ḍamaru* and the upper left *akṣamālā*. An image of Viṇādhara-Dakṣiṇamūrti found in the Alampūr museum has been described by Dr. M. Rāma Rāo (Dr. M. Rāma Rāo - *Śaivite Deities of Āndhradēśa*, p. 7). The contents and hand positions of the Alampūr example are similar to the one described here but for the upper right hand which holds *paraśu*.
11. Instead of holding *akṣamālā* in the upper right hand and snake or fire in the upper left hand, as required in the *Aṁśumadbhēdāgama*, the deity is shown here as holding serpent in the upper right hand and *paraśu* in the upper left.

hand a red lotus flower or the hand may embrace Śiva, in which case it should rest on the right side of Śiva, a little above the waist zone; the left hand of the Dēvī should hold a flower. This image of Śiva should always be standing.[12]

1. On a pillar in a *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa* in the Kāḷahastīś-vara temple, Kāḷahastī. Śiva and Dēvī are shown in *tribhaṅga*. Śiva carries *mṛga* in the upper left hand, and *nāga* in the lower left. The upper right hand is passed round the back of the Dēvī who stands to his right and rests below her right breast. The lower right hand catches the right hand of the Dēvī. Śiva wears *kirīṭamakuṭa* and other ornaments. Dēvī wears *karaṇḍamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, and *pūrnōruka* and keeps her left hand hanging. The presence of the Dēvī to the right of the god is peculiar in this example.[13]

2. Umāmahēsvaramūrti

The *Viṣṇudharmōttara* states that in this aspect, Śiva and Umā should be seated on a seat, embracing each other. The god should have two arms, the right one carrying a *nīlōtpala* flower and the left one should be placed in embrace on the left shoulder of Umā. Śiva should have *jaṭāmakuṭa* on his head with the crescent moon stuck into it. Umā should have her right hand thrown in embrace on the right shoulder of Śiva and should keep in her left hand a mirror. According to the *Rūpamaṇḍana*, Śiva should have four arms and in one of the right hands there should be *triśūla* and in the other a *mātuluṅga* (a kind of citron) fruit; one of the left hands should be thrown on the shoulder of Umā and there should be a snake in the other left hand. The group should also include the Nandi, Gaṇapati, Kumāra and a lean emaciated figure of the *ṛiṣi* Bhringi, all arranged in an artistic composition.[14]

1. On the north *gōpura* of the Rāmalingēvara temple, Tāḍpatri. Śiva is seated in *vīrāsana* with the Dēvī seated on his left thigh. He holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and the lower left is passed round the back of the Dēvī, and rests on her buttocks. He has three eyes and wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*. Dēvī is seated with both her legs hanging, holding flower in the right hand and keeping the left hand hanging.[15]

3. Sōmaskanda

In this form Śiva should be seated on a seat as in the *sukhāsīnamūrti* form and the Dēvī should also be seated on the same seat, to the left of Śiva. Between Śiva and Pārvatī should be the figure of the child Skanda. The figure of Skanda may be standing, sitting on the seat or on the lap of the Dēvī or dancing.

12. *Hindu Ico.* II-1, pp. 120, 121.

13. In one published example of Āliṅganamūrti belonging to the Cōḷa period, Śiva holds *paraśu* and *mṛga* in the upper hands, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it below her left breast (*Hindu Ico.*, II-1, Pl. XVIII., Fig. 2, pp. 123, 124). In the example described here the Dēvī is shown to the right of the god.

14. *Hindu Ico.* II-1, pp. 132, 133.

15. The hand positions and contents except in the case of the lower left hand do not tally with the prescription of the *Rūpamaṇḍana*. Among published examples, a sculpture from Orissa belonging to the 11th century A. D. is of the following description. Śiva is seated in *vīrāsana* with Pārvatī seated on his left thigh. He holds *akṣamālā* in the upper right hand, *triśūla* in the upper left, lotus in the lower right and passes the lower left round the back of the Dēvī. The Dēvī passed her right hand round the back of the god and rests it on his right shoulder and holds a mirror in the left hand (Zimmer - *The Art of Indian Asia*, Vol. 2, Pl. 387).

Skanda should have a single face with a pair of eyes and two arms and be adorned with a *karaṇḍamakuṭa*, *makara kuṇḍalas* and *channavīra*. The *Śilparatna* requires that Skanda should carry a book in the right hand and keep the left in *varada* or *siṁhakarṇa* pose. The *Kāraṇāgama* adds that the gods Brahmā and Viṣṇu together with their consorts should be standing on either side of the Sōmaskandamūrti.[16]

1. On the west wall of the *garbhagṛha* of the Śiva temple, near Pātāḷagaṅgā, Śrīśailam. Śiva is seated with his left leg folded and resting on the seat and the right hanging. He holds *paraśu* in the upper right hand, *mṛga*, in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is decorated with *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *channavra*, *yajñōpavīta* and *pūrṇōruka*. The Dēvī is seated on the same seat with her right leg in the *utkuṭika* pose and the left leg hanging. Skanda is seated in between Śiva and Pārvatī.[17]

(*d*) *Yānakamūrti* (Riding form)

1. Vṛṣavāhanamūrti

This form of Śiva is described in the *Aṁśumadbhēdāgama*, *Uttara-Kāmikāgama*, *Suprabhēdāgama*, *Śilparatna* and *Pūrva-Kāraṇāgama*. Śiva is required to have four hands, one left hand kept on the head of the bull, the upper left holding *mṛga*, the upper right holding *ṭanka* or *paraśu* and the lower right hand holding a curved stick. The bull should be standing behind Śiva. Dēvī may be to his right or left. She should hold *utpala* in her right hand and keep the left hand hanging.[18]

1. On the west wall of the *garbhagṛha* of Śiva temple, near Pā'āḷagangā, Śrīśailam. Śiva stands in *dvibhaṅga* with the bull behind him and holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *kirīṭamakuṭa*, *makara* and *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*.[19]

2. Vṛṣabhā:ūḍhamūrti

1. On the north wall of the *pradakṣiṇa* of the Śiva temple, Penukoṇḍa. Śiva and Pārvatī are seated on the bull. Śiva has four hands and holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and the lower left hanging. He wears *kirīṭamakuṭa*, *yajñōpavīta* and *pūrṇōruka*. The Dēvī is seated behind the god holding flower in the right hand and passing the left hand round the back of the god. Dēvī wears *karaṇḍamakuṭa*, *graivēyakas* and *pūrṇōruka*. Brahmā stands in front of the bull and a dwarf stands behind the bull holding *chhatra*. Brahmā stands in *dvibhaṅga* and has three heads adorned with *kirīṭamakuṭas*. He keeps the upper right hand in *cinmudra*, holds *kamaṇḍalu* in the upper left, while the two lower hands are clasped in *añjali*.

16. *Hindu Ico.* II-1, pp. 131, 132.
17. The description of Śiva in this example agrees with that of a bronze image in the Paraśurāmēśvara temple of Guḍimallam (Dr. M. Rāma Rāo - *Śaivite Deities of Āndhradēsa*, p. 17).
18. *Hindu Ico.* II-1, pp. 352-354.
19. A sculpture belonging to the early half of the eleventh century A. D., found in the Madhūkēśvara temple of Mukhalingam is of the following description: " Standing in *dvibhaṅga*, this god holds *akṣamālā* in the upper right hand, lotus in the upper left, a round object in the lower right and holds a stick in the lower left. There is the bull below his lower right hand. He wears a peculiar *makuṭa*, *cakra* and *makara-kuṇḍalas*, *graivēyaka*, *yajñōpavīta* of beads, broad girdle with hangings and *pūrṇōruka*. There is a *kalaśa* to bottom left." (Dr. M. Rāma Rāo—*The Temples of Kalinga*, pp. 27, pl. XVIII—1)

2. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Riding on the bull which is fully caparisoned, Śiva holds *akṣamāla* in the upper right hand, *triśūla* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *makara* and *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*.

3. On a pillar in an entrance *maṇṭapa* leading to the upper fort of Candragiri. Śiva and Pārvatī are seated on a bull and Śiva is embracing Pārvatī. Śiva carries the *triśūla* in the upper right hand, *ḍamaru* in the upper left and the lower right hand is kept in the *abhaya* pose and the lower left is passed round the back of Pārvatī resting under her left breast. Śiva wears *kirīṭamakuṭa*, *makara* and *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*. The Dēvī sits with her two legs hanging, holding a flower in the left hand and passing the right hand round the back of the god.

(*e*) *Nṛttamūrtis* (Dancing forms)

The following different forms of the dance of Śiva are given in the texts. In the first mode of dance, the right leg should be slightly bent and placed on the back of the *Apasmārapuruṣa* and the left leg should be lifted up, somewhat turned towards the right leg and kept across it. He should hold *ḍamaru* in the upper right hand, *agni* either in vessel or on the palm itself in the upper left, keep the lower right hand in *abhaya* and the lower left in the *gajahasta* or *daṇḍahasta* pose across the body. On the head of Śiva there should be the *jaṭāmakuṭa* adorned with flower garlands, *dhurdura* and *arka* flowers, a snake, jewelled ornaments, a grinning human skull and the crescent moon tied on the left side. From the *jaṭāmakuṭa* should issue on either side five, six, seven or eleven *jaṭas* and stand either horizontally or arranged in a circle. Pārvatī should be standing to the left of the god in the manner described in the Umāsahita-Candraśēkharamūrti. The above is the description given in the *Aṁśumadbhēdāgama*. The *Uttara-Kāmikāgama* while giving a slightly different description mentions that on the right side of Naṭarāja there should be either *risi* Bhringi or Bhadrakāḷi. This dance, it is stated, is known as *Bhujaṅgatrāsa*. If the foot of the uplifted leg is kept higher than the knee of the standing leg, the dance is ṣaid to be *Bhujaṅgalalita*.

The second, the third and the fourth varieties of *Nṛtta* are not very different from the first. In second mode of dance, the *Aṁśumadbhēdāgama* states, there should be the figure of Gaṅgā standing on the *jaṭas*, flowing on the right side of Śiva with hands held in the *añjali* pose. In the third kind of dance, it is stated that the left foot of the Nṛttamūrti should be placed on the body of *Apasmārapuruṣa* and the right leg lifted up. A *jaṭābhāra* of *jaṭāmaṇḍala* spread round the crowned head of the figure of Śiva in the form of a circular disc is required in the fourth form of dance.

The fifth form of dance is some what different from previous ones. In this, the right leg is to be lifted straight up to the crown of the head and the left leg some what bent, should be resting upon the *Apasmārapuruṣa*. Śiva should have eight arms; in three out of the four right hands are to be held *triśūla*, *pāśa*, *ḍamaru* and in three out of the four left hands should be seen *kapāla*, vessel of fire and a bell (*ghaṇṭā*). The lower right hands should be in *abhaya* and the lower left in the *gajahasta* pose across the chest.

In the sixth variety the legs of the figure of Śiva should be as in the case of the fifth variety and he should have sixteen hands holding various weapons. To the left of the dancing Śiva should be standing his consort, carrying in her left arm Skanda and keeping her hands in the *añjali* pose, while the child Skanda should, out of fear at the ecstatic dance of his father, be catching hold of the breast and abdomen of his mother, the Dēvī.

In the seventh mode of dance, the image of Śiva is required to possess eight arms, three eyes and an outspreading *jatāmaṇḍala;* the left leg of Śiva should be placed upon the *Apasmārapuruṣa* and the right leg lifted up fully stretched, as far as the head. He should carry *śūla, pāśa* and *ḍamaru* in the three upper right hands and keep the lower right in *abhaya.* Out of the four left hands, two should be kept in the *gajahasta* and *vismaya* poses and the remaining two should carry *kapāla* and an *agnipātra.* To the left of the dancing figure of Śiva should stand that of Dēvī.

If in the seventh form of dance there be substituted six hands in the place of eight, we get the eighth mode of dance. In this, Śiva should carry in the two upper right hands *ḍamaru* and *śūla* and the two upper left arms should carry *kapāla* and be held in the *vismaya* pose. The lower right hand should be in the *abhaya* pose while the lower left should be kept in the *gajahasta* pose.

It must be noted that the images of the fifth and the sixth forms of the *nṛttamūrtis* should possess only two eyes, whereas all the rest, should have three eyes.

The ninth form of the *Nṛittamūrti* is described as follows : In this Śiva's left leg should not be placed upon the back of the *Apasmārapuruṣa* but rest on a *pīṭha* and should be somewhat bent. The great toe of the right foot should also rest upon the *pīṭha.* He should have four arms, the upper right hand holding *ḍamaru,* the upper left *agni,* the lower right kept in the *abhaya* pose and the lower left in the *gajahasta* pose. He should wear a *jaṭāmakuṭa* and have three eyes.

Gōpinātharāo expressed the following opinion after describing the above modes of the dance of Śiva—"From a study of the so-called nine different forms of the Nṛttamūrtis it becomes patent that these do not really represent the nine varieties of dances as described in the *Nāṭyaśāstras.* We find the dance of the common form of Naṭarāja to be what is technically known as the *Bhujaṅgatrāsa* mode of dancing. Besides these nine varieties of the Nṛttamūrtis described in the *Aṁśumadbhēdāgama,* we meet with several different images of Naṭanamūrtis in actual sculpture."[20]

Fourteen examples of the figures of Naṭarāja are described below. Of these, four are without *Apasmārapuruṣa* and ten with *Apasmārapuruṣa.*

1. *Examples without Apasmārapuruṣa*

1. On a pillar in the four pillared *maṇṭapa* to the east of the Hundred pillared *maṇṭapa* in the Kāḷahastīśvara temple, Kāḷahasti. Dancing with the right leg bent at the knee and resting on the ground and the left leg thrown across to the right above the level of the right knee, in the *Bhujaṅgalalita* pose the god holds *ḍamaru* in the upper right hand, flames in the upper left, keeps the lower right in *abhaya* and lower left in *karihasta.*

2. On the north *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Śiva dances with the right leg bent at the knee and resting on the ground and the left leg thrown across to the right in the *Bhujaṅgatrāsa* pose. He has four hands and holds flame in the upper right hand, *ḍamaru* in the upper left, and keeps the two lower hands stretched to the sides. There is Nandi to bottom right beating a drum.

20. *Hindu Ico.* II-1, pp. 223-270.

3. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. The god dances on the back of a snake in the *Bhujaṅgatrāsa* pose with his right leg bent at the knee and resting on it and the left thrown across to the right. The upper right hand holds *ḍamaru*, the upper left flame, and the lower right is in *abhaya* and the lower left in *karihasta*. He wears *jaṭāmakuṭa* with the *jaṭas* spreading to the sides, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*.

4. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. The god dances in the *Bhujaṅgatrāsa* pose and has eight hands. He holds *triśūla*, *mṛga* and *daṇḍa* in the three upper right hands, *kapāla*, *nāga*, and *ḍamaru* in the three upper left hands. The lower right hand holds flame and the lower left is in *karihasta*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *yajñōpavīta*, girdle and *pūrṇōruka*. There is a serpent to bottom right.

2. *Examples with Apasmārapuruṣa*

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Dancing in the *Bhujaṅgatrāsa* pose on the back of the *Apasmārapuruṣa*, the god holds *ḍamaru* in the upper right hand, flame in the upper left, keeps the lower right in *abhaya* and the lower left in *karihasta*. He wears a *jaṭāmakuṭa* with the *jaṭas* spreading to the sides, *makara* and *cakra kuṇḍalas*, *yajñōpavīta*, girdle, *kapālamālā* and *pūrṇōruka*.

2. On the south *gōpura* of the same temple (Pl. L-2). Dancing in the *Bhujaṅgatrāsa* pose on the back of the *Apasmārapuruṣa*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left and keeps the lower right in *abhaya*. The lower left hand is broken. He has three eyes and wears *kirīṭamakuṭa*, *makara kuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle, *pūrṇōruka* and *pādavalayas*. The *Apasmārapuruṣa* holds sword in the right hand and shield in the left.

3. On a pillar in the *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa*, in the Kāḷahastīśvara temple, Kāḷahasti. Standing on *Apasmārapuruṣa* with the right leg bent and resting upon him and the left leg thrown across to the right in the above *Bhujaṅgalalita* pose, this deity holds *ḍamaru* in the upper right hand and flames in the upper left. The lower right hand is in *abhaya* and the lower left in *karihasta* across the chest. He wears *jaṭāmakuṭa* with *jaṭas* spreading to the sides. There is a round *prabhāmaṇḍala* behind his head.

4. On the north wall of the *garbhagṛha* of the Śiva temple, near Pātāḷagangā, Śrīśailam. Dancing on *Apasmārapuruṣa*, with the right leg bent and resting upon him and the left thrown across to the right in the *Bhujaṅgatrāsa* pose, this god holds *ḍamaru* in the upper right hand, flame in the upper left, keeps the lower right in *abhaya* and the lower left in *karihasta* across the chest. He is adorned with a *jaṭāmakuṭa* with the *jaṭas* spreading to the sides, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*. The image is carved inside a frame crowned by a *siṁhalalāṭa*. A woman stands to his left holding *cāmara* in her right hand and the left hand hanging.

5. On a pillar in the *mukhamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. Dancing in the *Catura* pose on the prostrate body of *Apasmārapuruṣa*, the god holds a long object in the upper right hand, flame in the upper left, *paraśu* in the lower right and a long object in the lower left hand. He has three eyes and is decorated with *jaṭāmakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *Channavīra*, girdle with pearl hangings, garland reaching the knees, *pūrṇōruka* and *mañjīras*.

6. On a pillar in the *nāṭyamanṭapa* of the same temple. Standing with the right leg slightly bent and resting on the prostrate body of *Apasmārapuruṣa* and the left leg swung across to the right in the *Bujaṅgalalita* pose, the deity holds *ḍamaru* in the upper right hand, flames in the upper left. The two lower hands are broken. He wears a *jaṭāmakuṭa* with the *jaṭas* flowing to the sides. His right and left ears are adorned with *nāga*, and *patra kuṇḍalas*; he also wears *graivēyakas, kēyūras*, girdle, *kapālamālā* reaching below the knees and *pūrṇōruka*.

7. On the back wall of the *garbhagṛha* of the Santānamallēśvara temple, Puṣpagiri (Pl. LI-1). Dancing with the right leg bent at the knee and resting on the back of the *Apasmārapuruṣa* and the left leg bent at knee and slightly raised, he has four hands. The upper right hand holds *paraśu* and the *upper* left snake, the lower right hand holds *triśūla* and the lower left is in the *śūcihasta*. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta* and *ardhōruka*. The *Apasmārapuruṣa* holds sword in the right-hand and shield in the left. A man stands to bottom right with hands held in *añjali*.

8. On the same wall (Pl. LI-2). Dancing in the *Bhujaṅgalalita* pose with the right leg bent at the knee and resting on the back of the *Apasmārapuruṣa* and the left thrown across to the right, the god holds *ḍamaru* in the upper right hand, flame in the upper left, keeps the lower right in *abhaya* and the lower left in *karihasta*. He wears a *jaṭāmakuṭa* with the *jaṭas* spreading to the sides. A dwarf is seated to bottom right with hands in *añjali* and to his right is a woman standing with hands in *añjali*. To the bottom left of Śiva is a woman standing with the right hand raised and the left hand hanging. Behind her is a woman standing with hands held up in adoration.

9. On the south wall of the *antarāḷa* of the same temple (Pl. LII-1). Dancing with the right leg bent at the knee and resting on the back of the *Apasmārapuruṣa* and the left leg bent at the knee and slightly raised, the god has eight hands. He holds bell, *kamaṇḍalu* and *triśūla* in the three upper right hands, *ḍamaru*, flame and snake in three upper left hands, keeps the lower right hand in *abhaya* and the lower left in *karihasta*. He wears a *jaṭāmakuṭa, makara* and *cakra kuṇḍalas, graivēyakas, yajñōpavīta, ardhōruka, mañjīras* and *pādavalayas*.

10. On the north wall of the *garbhagṛha* of the Santānamallēśvara temple, Puṣpagiri. Dancing the *Urdhvajānu* pose, with the right leg slightly bent at the knee and resting on the back of the *Apasmārapuruṣa* and the left leg lifted so as to keep the tip of the toe at level with the *makuṭa*, this god has eight hands. He holds *ḍamaru, triśūla*, and *pāśa* in the upper right hands, keeps one upper left hand raised in *vismaya* and holds flames and snake in the other two upper left hands. He keeps the lower right hand in *abhaya* and the lower left in *karihasta*. He wears *kirīṭamakuṭa, cakrakuṇḍalas, graivēyakas, yajñōpavīta*, girdle and *pūrṇōruka*. A man is seated to bottom right and another is riding a bull to the bottom left.[21]

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21. Of the ten examples of Naṭarāja with *Apasmāra* described, Nos. 1 to 8 are of the four handed variety and Nos. 9 and 10 are of the eight handed variety. The requirements that the upper right hand should hold *ḍamaru*, the upper left flame, the lower right be kept in *abhaya* and the lower left in *karihasta*, laid down in the silpa texts are adhered to in Nos. 1, 3, 4 and 8. *Ḍamaru* and flame required to be held in the two upper hands are also found in No. 6. Of the two examples of the eight handed variety *triśūla* in the upper right hand, flame in the upper left, lower right in *abhaya* and lower left in *karihasta* of No. 9 are in accordance with the fifth mode of dance mentioned in the texts. The bell which ought to have been shown in one of the upper left hands is shown in one of the upper righ thands in No. 9. No. 10 agrees with the requirements of the fifth mode of dance excepting in the case of two upper left hands one of which is kept in *vismaya* and the other holding a snake. A man seated to the bottom right and a man riding a bull to the bottom left found in No. 10 are not mentioned in the texts.

(*f*) *Pratyēkamūrtis* (Special forms)

1. Ardhanārīmūrti

The description of the Ardhanārīmūrti is given in the *Aṁśumadbhēda*, the *Kāmika*, the *Suprabhēda*, the *Śilparatna*, the *Kāraṇa* and a few other *Āgamas*. The form of this image should be half man and half woman. The right half is male and the left half female. The image of Ardhanārīśvara may have two, three or four arms. The contents and poses of the right hands should be of the following combinations: *paraśu* and *abhaya; varada* and *śūla; ṭanka* and *abhaya*; *śūla* and *akṣamālā*; or one of the arms may be somewhat bent and rested upon the head of the bull and the other hand held in the *abhaya* pose. If there are only two hands the right one should be held in the *varada* pose or there may be a *kapāla* held by it. The whole of the right side should be adorned with the ornaments peculiar to Śiva and the chest on the right side should be that of man. On the right side the garment should cover the body below the loins only up to the knee and the material of the garment is tiger's skin and silk. On the right half of the chest, there should be a *nāga-yajñōpavīta* and on the loins of the same side, the *sarpa-mēkhalā*(or girdle of snake). There should be a *jaṭāmakuṭa* on the head which should be adorned with the crescent moon. In the right ear there should be *makarakuṇḍala,sarpakuṇḍala* or an ordinary *kuṇḍala* and the right half of the forehead should have one half of an eye sculptured on it. If the image of Ardhanārīśvara has four arms, of the two left ones, one is to be bent and rested on the head of the bull of Śiva and the other kept in the *kaṭakā* pose holding a *nīlōtpala* in it ; or the latter may be let down hanging below. If there be only three arms in the image of Ardhanārīśvara there should be only one on the left side. This hand may keep in it either a flower, a mirror or a parrot, and it must be adorned with *kēyūra*, *kankaṇa* and other ornaments. If on the other hand there are only two arms, the left one may be hanging below, or keeping in it a mirror, a parrot or a flower or it may be bent and resting on the head of the bull. On the left side there should be the bosom of a woman with a round well-developed breast. On the head of the female half there should be a *karaṇḍamakuṭa* or a fine-knot of hair well-combed and divided, or both. On the forehead of this half a half *tilaka* mark, contiguous with the half eye of Śiva should be shown. The left eye should be painted with collyrium.[22]

It is stated in the *Vāyupurāṇa* that in the beginning Brahmā created Sanaka, Sananda, Sanātana and Santakumāra, the four *Mānasaputras*, for creating life in this world. Although they attained *jñāna* they neglected their primary obligation. So creation was brought to a standstill. Consequently Brahmā was very much annoyed at this and from his wrath appeared an anthropomorphic half-male-half-female form.[23]

"According to the Tantric philosophy, Puruṣa is *Niṣkala Brahman* and *Prakṛiti* is *Sakala Brahman* in active state. As the supreme being was without attributes in the former state, He is called *Nirguṇa Brahman*. *Sakala* means with attributes. In *Sakala* state *Brahman* is manifested with Śakti. This is identified with *Prakṛiti*. *Prakṛiti* is the *Śakti* of *Brahman* with which he creates. The static aspect of *Brahman* is taken to be Śiva and while that of his dynamic aspect as *Śakti*, His creative power. *Brahman* and his *Śakti* are inseparable. Since creation is the outcome of two energies, male and female, the *Nirguṇa* and the *Suguṇa* aspects of *Brahman* have been conceived as *Puruṣa* and *Prakṛiti* or Śiva and Śakti. Being two aspects of the Supreme Being they are inseparable entities. Ardhanārīśvara image of Śiva and Śakti gives an

22. *Hindu Ico.* II-1, pp. 323-326.
23. *Vāyu-Purāṇa*, 9, pp. 65-69.

impression to the people the idea of a single entity of 'Śiva' and 'Śakti', or 'Puruṣa' and 'Prakṛiti'. Both in form of matter and energy, 'Śiva' and Śakti' exist in everything in the light of the Tantric Philosophy".[24]

Three examples of the Ardhanārī image are described below.

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The deity stands in *samabhaṅga* holding *mṛga* in the upper right hand, *nīlōtpala* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. The head is adorned with the *jaṭāmakuṭa* in the right half and with a *karaṇḍamakuṭa* in the left half. In the right ear there is an ordinary small *kuṇḍala* while the left ear bears a big disc of *patrakuṇḍala*. The garment on the right side does not descend below the knee, whereas on the left side it descends as far as the ankle and has a many-folded portion tucked up in front, near the loins. There is a single breast on the left side.[25]

2. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Ardhanārī is seated on a *pīṭha* in *Vīrāsana* and has four hands. He holds *triśūla* in the upper right hand and keeps the lower right in *abhaya*. The upper left hand holds *nīlōtpala* and the lower left is in *varada*. The head is adorned with *kirīṭamakuṭa* and we do not notice *karaṇḍamakuṭa* or a fine lock of hair well-combed and divided or both on the left half of the head, so characteristic of Pārvati. There is a *makarakuṇḍala* on the right ear and *cakra-kuṇḍala* on the left. He wears a *pūrṇōruka*. There is a single breast on the left side. To the left of the Ardhanārī image are the images of Pārvatī and Śiva. Śiva is seated in *vīrāsana* holding *paraśu* in the upper right hand, *mṛga* in the upper left, keeping the lower right in *abhaya* and the lower left in *varada*. He has three eyes and wears *kirīṭamakuṭa* with Gaṅgā in it, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*. Pārvatī is seated to the left of Śiva in *vīrāsana* holding flower in the right hand and the left hand hanging. She wears *karaṇḍamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, breast band and *pūrṇōruka*.[26]

3. On the wall to the left of entrance of the *garbhagṛha* of the Śiva temple near Pātāḷagaṅgā, Śrīśailam. The deity stands in *dvibhaṅga* and has four hands. The right half is male and the left half female. The left half of the figure contains a prominent round breast in clear contrast to the flat chest in the other half of the figure. The upper right hand holds *triśūla* and the lower right is in *abhaya*. The upper left hand is holding a *nīlōtpala* and the lower left is in *varada*. The head is adorned with a *kirīṭamakuṭa*. The right ear is adorned with *makarakuṇḍala* while the left ear is having *cakrakuṇḍala*. He is also adorned with *graivēyakas*, *channavīra*, and *pūrṇōruka*. To the proper right of the Ardhanārī image is Śiva standing in *samabhaṅga* holding *ḍamaru* in the upper right hand, *paraśu* in the upper left,

24. *J. A. H. R. S.* XXIX - Parts 1 and 2, pp. 79, 80.

25. *Nīlōtpala* in the upper left hand and the lower right hand in *abhaya* found in this example are in accordance with the requirements of the texts. *Mṛga* in the upper right hand and the lower left hand in *varada* are not mentioned in the texts.

26. Seated images of Ardhanārī are rare. Nowhere in the *Śilpa* texts is it stated that the figure of Ardhanārī may be a seated one and this particular piece of sculpture is noteworthy for its breach of the rule in this respect. A seated image of Ardhanārī is described by Gōpinātha Rāo, the original stone sculpture of which was found lying in the first *prākāra* of the Kailāsanātha swāmi temple of Kāncī. The image has three arms, the upper right hand is raised as high as the head and holds a cobra by its tail and the lower right hand holds a *triśūla*. The only left hand, that of Pārvatī holds a *vīṇa* in it; it is bent and its elbow is resting upon the head of the bull upon the back of which the figure of Ardhanārīś-varā is seated (*Hindu Ico*. II-1, pp. 330, 331, Pl. XCVII). In the Śrīśailam example, the presence of Śiva and Pārvatī by the side of the Ardhanārī image is noteworthy.

triśūla in the lower right and bowl in the lower left hand. He wears *jaṭāmakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*.[27]

2. Gaṅgādharamūrti

The circumstances under which Śiva assumed this form were as follows :

There was a king by name Sagara who had a son named Asamanjasa by his first wife Kēśinī and sixty thousand others by his second wife Sumatī. Asamanjasa was wicked from the days of his childhood and following his example all the other children became equally bad. The gods who could not bear the evil ways of the sons of Sagara approached riṣi Kapila for succour. The sage assured them that all the sixty thousand sons of Sagara would perish in a short time. Later on, Sagara wanted to celebrate a horse-sacrifice and for that purpose he let loose a horse. Indra had stolen the horse and hidden it in the Pātāḷalōka. Sagara's sixty thousand sons went to the Pātāḷalōka tracing the footsteps of the horse and there they found the horse in the hermitage of Kapila. Mistaking Kapila for the thief they rushed to kill him. Kapila, by the power of his penance reduced them to ashes. Bhagīratha, a later member of the family did penance and made the celestial Ganges agree to descend to the earth and flow on the ashes of his grandfathers so that they may obtain heaven. Since the earth was unable to receive the Ganges direct from the heaven, Bahagīratha prayed to Śiva to receive the Ganges before it descends to the earth. Śiva agreed to do so and received the Ganges on his matted locks of hair. From that time onwards he came to be known as Gaṅgādharamūrti.

The image of Gaṅgādharamūrti is described in the *Aṁśumadbhēdāgama*, the *Kāmikāgama* and the *Kāraṇāgama*. Śiva should be standing with his right leg planted vertically on the earth and the left leg slightly bent. The lower right hand should be placed near the chin of his consort Umā, whom he should be embracing with his lower left hand. The upper right hand should be lifted up as high as the *uṣṇiṣa* or the crown on the head and should be holding a *jaṭā* or a lock of matted hair, on which should be the figure of goddess Gaṅgā; the upper left hand should be holding the *mṛga*. Pārvatī should stand to the left of Śiva in a state of mental uneasiness. The right leg of Pārvatī should be somewhat bent while the left one should be straight. Her right hand should be hanging down freely and the left one should be carrying in it a flower or the hand might be holding a few folds of the cloth about her thigh. On the left should be Bhagīratha in company with a number of ṛiṣis praising Śiva. The group of figures described above constitute the panel of Gaṅgādharamūrti. The central figure of Śiva may also be called Gaṅgā-Visarjanamūrti.

The *Kāmika* and *Kāraṇa āgamas* state that Śiva should have three eyes, four arms and should hold *paraśu* and *mṛga* in the upper hands and keep the lower right hand in *abhaya* and the lower left in *kaṭaka*. The hand that touches the *jaṭa* (this must be the one which keeps *paraśu*) would be lifted as high as the ear.[28]

Two examples of the Gaṅgādharamūrti are described below.

1. On the north wall of the *garbhagṛha* of the Śiva temple near Pātaḷagaṅgā, Śrīsailam. Śiva stands with his right leg planted vertically on the ground and the left slightly bent. The upper right hand is

27. *Triśūlā* in the upper right hand and the lower left hand in *varada* found in this example are not mentioned in the texts. *Nīlōtpala* in the upper left hand and the lower right hand in *abhaya* are in accordance with the requirements of the texts. The presence of Śiva by the side of Ardhanārī found in this example is peculiar. *Triśūla* in the upper right hand is found in an Ardhanārī image in the Sōmēśvara temple of Mukhaliṅgam belonging to the 12th century A. D. (Dr. M. Rāma Rāo - *Temples of Kaliṅga* - pp. 36, Pl. XVI-2).

28. *Hindu Ico.* II-1, pp. 315-317.

slightly lifted up and is holding a lock of matted hair on which is the figure of Gaṅgā. The upper left hand holds *mṛga*, the lower right holds *paraśu* and the lower left is in *varada*. Pārvatī stands to the left of Śiva.[29]

2. On the east wall of the *mukhamaṇṭapa* of the temple near the King's palace in the Candragiri fort. The god stands in *dvibhaṅga* and has four hands. Gaṅgā is seated on the lock of hair which is held in the outstretched upper right hand. He holds *mṛga* in the upper left hand, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her waist. Pārvatī stands to the left of the god.[30]

3. Harihara

According to the *Vāmana-Purāṇa* once Viṣṇu is reported to have said to a risi that he and Śiva were one and that in him resides Śiva also and manifested himself to the riṣi in this dual aspect of his. Gōpinātha Rāo is of the opinion that the sculpturing of the image of Harihara and its worship in temples "came into existence after the conflicts between the partizans of the cults of Śiva and Viṣṇu had abated and a compromise was arrived at, namely, that Śiva is Viṣṇu and Viṣṇu conversely is Śiva and that they are essential for the creation, protection and destruction of the Universe."[31]

In the figure of Harihara or Haryardhamūrti, the description of the right half of the Śaiva portion is exactly identical with the description given under Ardhanārīśvara. The left half representing Viṣṇu described in the Sanskrit texts as follows - On the left side of Harihara there should be two arms, of which one should be carrying *cakra, śaṁkha* or *gadā* and the other held in the *kaṭaka* pose near the thigh. On the head, there should be a *kirīṭa* set with precious stones and of excellent workmanship ; there should be a *makarakuṇḍala* in the left ear. The arms on this side should be adorned with *kēyūra, kankaṇa* and other ornaments. On the right fore leg there should be an anklet shaped like a snake while that on the left leg be set with all precious stones. The Vaiṣṇava half is to be draped with a yellow silk garment. The two legs of Harihara should be kept without any bends in them. The right half should be terrific and the left half pacific. On the Saiva portion of the forehead the third eye of Śiva must be half visible and behind the head of the image of Harihara there should be a *śiraścakra* or halo. The *Viṣṇudharmōttara* adds that to the left of the figure of Harihara there should be sculptured figures of Garuḍa and to the right, Nandi.[32]

Two examples of the figure of Harihara are described below:

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The god is seated in *vīrāsana*, the right half representing Viṣṇu and the left half Śiva. In the Viṣṇu half the two hands hold *śaṁkha* and *gadā*, whereas those on the Siva half, bear the *paraśu* and *triśūla*. A clear vertical line of demarcation between *kirīṭamakuṭa* of Viṣṇu and the *jaṭāmakuṭa* of Śiva is visible in the head gear.[33]

29. *Mṛga* in the upper left hand found in this example is in accordance with the requirement specified in the *Kāmika* and *Kāraṇāgamas*, but the contents and hand positions of the other hands do not agree with the requirements.

30. *Mṛga* in the upper left hand and the lower right hand in *abhaya* found in this example are in accordance with the requirements of the texts whereas the hand positions and contents of the other hands do not agree with the requirements.

31. *Hindu Ico.* II-1, p. 333.

32. *Hindu Ico.* II-1, pp. 333, 334.

33. The *śilpa* texts prescribed that in the image of Harihara the right half should be of Śiva and the left half Viṣṇu. But in the example described here it is vice versa. Secondly, no where in the authorities is it stated that the figure of the composite aspect of Śiva and Viṣṇu may be a seated only and this particular piece of sculpture is noteworthy for this novelty.

2. On the south wall of the *garbhagṛha* of the Śiva temple near Pātāḷagangā, Śrīśailam. The deity stands in *samabhanga*, the right half represents Śiva and the left half Viṣṇu. The upper right hand holds *paraśu* and the lower right is in *abhaya*. The upper left hand carries the *cakra* and the lower left is in the *kaṭyavalambita* pose. On the right half of the head is the *jaṭāmakuṭa* and on the left a *kirīṭamakuṭa*. In the right ear there is *sarpakuṇḍala* and in the left *makara-kuṇḍala*. On the loins of the right side is a *sarpamēkhalā*.[34]

4. Kaḷyāṇasundaramūrti

The *Āgamas* give the following description of the Kaḷyāṇasundaramūrti image or Śiva as a bridegroom. There should be Śiva and Pārvatī forming the central figures facing the east. Viṣṇu and his consorts Lakṣmī and Bhūmī as the givers of the bride should be there. Of these Lakṣmī and Bhūmī should be standing behind the back of the bride, touching her at the waist indicative of handing over her to her Lord; Viṣṇu should be standing in the background, between Śiva and Pārvatī with a golden pot of water ready to pour it in the hand of the bridegroom. Then there should be Brahmā in the foreground, seated and performing *hōma*. In the background and at various distances should be seen the eight *vidyēśvaras* (or the lords of learning), *Aṣṭadikpālakas* (or the guardians of the eight quarters), *siddhas* (persons who have attained the eight great powers), *yakṣas* (semi-divine beings), *riṣis* (sages), *Gandharvas* (another class of semi-divine beings), the *Mātṛkas* (or the seven mothers), a host of other gods, with their respective consorts all of them standing with arms folded in the *anjali* pose, and with the feelings of pleasure, happiness and wonder portrayed in their faces. Śiva should be holding *paraśu* in the upper right hand, *mṛga* in the upper left, keep the lower right hand stretched out to receive the right arm of Pārvatī and the lower left in the *varada* pose. Pārvatī should stand to the left of Śiva with her right arm stretched out to receive that of Śiva in the act of *Pāṇigrahaṇa* (the ceremony of taking hold of the hands) and with her left hand keeping a *nīlōtpala*.[35]

Two examples of Kaḷyāṇasundaramūrti are described below:

1. On the pillars in the *kaḷyāṇamaṇṭapa* of the Vīrabhadra temple of Lēpākṣi. On one pillar the actual marriage ceremony is depicted while on others the figures of *dikpālakas* are shown in their respective directions. The figures on the other pillars include those of the sages, Viṣṇu, a Dēvī and Gaṇapati. The following are the details shown on the pillar depicting the actual marriage ceremony. Śiva stands with Pārvatī to his left; his lower left hand is stretched out to receive the right hand of Pārvatī. He holds *paraśu* in the upper right hand, *mṛga* in the upper left, and keeps the lower right hand in *abhaya*. He is decorated with *jaṭāmakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *pūrṇōruka* and *manjīras*. Pārvatī stands in a graceful *dvibhanga* pose offering her right hand to the god and holding a long garland of flowers in the left. She wears a nicely executed *karaṇḍamakuṭa*, *cakrakuṇḍalas*, three *graivēyakas*, girdle, *pūrṇōruka* and *manjīras*. A sage stands to the right of Śiva with his two hands up lifted. There is a woman attendant standing to the left of Pārvatī. On another face of the same pillar Brahmā is shown seated performing *hōma*. He has three heads decorated with *kirīṭamakuṭas* and four hands. A five headed god is shown on the same pillar. He has ten hands and holds *cakra*, arrow, *ankuśa* and *ḍamaru* in the upper right hands, and *śamkha*, bow, *triśūla* and *paraśu* in the upper left hands. He keeps the lower right hand in *abhaya* and the lower left in *varada*.

34. *Paraśu* in the upper right hand, *cakra* in the upper left hand and the lower right hand in *abhaya* are in accordance with the requirements of the texts. The lower left hand in *kaṭyavalambita* found in this example is not mentioned in the texts.

35. *Hindu Ico.* II-1, pp. 337-343.

He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, three *graivēyakas*, *rudrākṣamālā*, *yajñōpavīta*, *channavīra*, girdle, *pūrṇōruka* and *mañjīras*. Gaṇapati is shown on the same pillar standing in *dvibhaṅga* holding *aṅkuśa* in the upper right hand, *pāśa* in the upper left, keeping the lower right in *kaṭaka* pose and resting the lower left at *kaṭi*. He has the face of an elephant and wears a *kirīṭamakuṭa*.

2. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is divided into two sections. In the first section an incident which took place before the solemnization of the marriage is depicted (Pl.LII-2). Śiva, in order to test the strength of the devotion of Pārvatī appeared before her in the guise of a tottering old man, supported by Brahmā and Viṣṇu and presented himself to Pārvatī. Inspite of this disguise, Pārvatī was able to recognise the Lord of her dreams and worshipped him. In this sculpture, Śiva is shown as a decrepit old man bending forward and has only two hands. Brahmā and Viṣṇu are standing behind Śiva. Brahmā has three heads decorated with *kirīṭamakuṭas* and four hands. He holds *kamaṇḍalu* in the upper right hand, *akṣamālā* in the upper left and supports Śiva with his two lower hands. Viṣṇu stands holding *cakra* in the upper right hand, *śaṁkha* in the upper left, and keeping the two lower hands stretched forward. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīṭa*, girdle and *ardhōruka*. Pārvatī stands shyly before Śiva with her hands clasped in *añjali*. Himavān stands behind Pārvatī wearing a tall head dress, keeping his right hand on the shoulders of Pārvatī and calling her attention to the distress of her mother at the prospect of her marriage with such an old man. Himavān's wife, Mēnā stands at a distance behind him and is in a sorrowful mood, since she is not aware that the bridegroom is none other than Śiva. In the same row the celebration of the marriage is depicted. Śiva stands with Pārvatī to his right; his lower right hand is as usual stretched to receive the right hand of Pārvatī. He carries *ḍamaru* in the upper right hand, *triśūla* in the upper left and rests the lower left at *kaṭi*. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*. The figure of Pārvatī is of striking beauty; her slightly bent head and down-cast look depict shyness. Her narrow waist and the broad hip, the well-formed bosom and the easy posture of the legs all lend a charm to the figure which is all its own. Brahmā is performing *hōma* to the left of Śiva. He is seated on a high *pīṭha* holding *akṣamāla* in the upper right hand and *kamaṇḍalu* in the upper left. He pours ghee with ladle held in the lower right hand into the *hōma* and rests the lower left hand at *kati*. He has three heads adorned with *kirīṭamakuṭas*. To the left of Brahmā is Viṣṇu standing in *samabhaṅga* holding *cakra* in the upper right hand, *śaṁkha* in the upper left, and keeping the two lower hands in *anjali*. Himavān stands behind Pārvatī with his two hands upraised and kept on the head of Pārvatī, indicative of handing her over to her Lord. Himavān's body is bare above the waist. Mēnā, the wife of Himavān stands behind Himavān with her right hand raised up and the left hanging. Behind Mēnā are shown in a row Gaṇapati, Kumāra, Viṣṇu, Brahmā and *Dikpālakas*. Gaṇapati is riding on the rat holding *aṅkuśa* in the upper right hand, *pāśa* in the upper left, tusk in the lower right and *mōdaka* in the lower left hand. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *udarabandha*, and *pūrṇōruka*. Kumāra is riding a peacock and has six heads adorned with *kirīṭas* in a row. He has four hands and holds *vajra* in the upper right hand *ṭanka* in the upper left and keeps the lower right hand in *abhaya* and holds the reins of the peacock with the lower left hand. Viṣṇu rides Garuḍa and holds *cakra* in the upper right hand, *śaṁkha* in the upper left, flower in the lower right hand and *gadā* in the lower left hand. He wears *kirīṭamakuṭa* and other ornaments. Brahmā rides the swan and has three heads adorned with *kirīṭamakuṭas*. He holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left, *sruvā* in the lower right and holds the reins of the swan with the lower left hand. Yama rides the he-buffaloe holding *daṇḍa* in the right hand and keeping the left hand stretched and resting on the head of the he-buffaloe. Indra rides the elephant holding *vajra* in the right hand and resting the left hand on the head of the elephant. Varuṇa rides a crocodile and has two hands. Vāyu rides the deer

holding a long object in the right hand and keeping the left hand stretched forward and resting on the head of the deer. Kubēra rides a horse, holding a sword in the right hand, and keeping the left hand on the head of the horse. Īśāna rides a bull and has four hands. He holds *paraśu* in the upper right hand and *mṛga* in the upper left, sword in the lower right and places the lower left on the head of the bull.[36]

(g) *Anugrahamūrtis*

1. Viṣṇu-anugrahamūrti

The following is in brief the mythological background concerning the rise of this form of Śiva :

On one occasion, Viṣṇu found himself unable to conquer certain demons and prayed to Lord Śiva for the grant of *cakra* which he was possessing. It was his practice to worship Śiva with thousand lotus flowers daily. One day, in order to test the strength of devotion of Viṣṇu, Śiva secreted one flower but when Viṣṇu found one flower missing at the end of his *pūjā* he immediately plucked out one of his eyes and offered it to Śiva. Śiva was pleased with the worship of Viṣṇu and presented him the *cakra*.

The *Uttara-Kāmikāgama* states that Śiva should have three eyes, four arms, a pacific appearance and the *jaṭāmakuṭa* on the head. The left leg should be bent and resting on the seat, while the right one should hang down. In the right hands are to be *ṭanka* and *cakra*, the left ones being in the *varada* pose and holding *mṛga*. On the left of Śiva should be seated Pārvatī, and on the right Brahmā should be standing. Viṣṇu with hands folded in the *añjali* pose, should be worshipping or doing *pūja* to Śiva with lotuses and his eye.

The *Śrītatvanidhi* is not particular about the *ṭanka* in the hand of Śiva, but mentions *paraśu* as an alternative. In this work it is stated that Viṣṇu ought to be standing to the left of Śiva in such a manner as to indicate his readiness to receive the boons and the *cakra*, after finishing his *pūjā* of Śiva with lotuses and his eye. Śiva should be seen presenting Viṣṇu with a *pītāmbara* (a yellow garment), the *kaustubha* (a garland ornament) and the *cakra*, as also the name *Kamalākṣa* to Viṣṇu. Viṣṇu should hold *śaṁka* and the *cakra* in two of his hands and the other two should be held in the *añjali* pose.[37]

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36. It must be noted here that Brahmā and Viṣṇu are shown here twice, once in company with the *Dikpālakas* and again at the actual marriage ceremony. It has to be explained that the *Dikpālakas*, Brahmā, Vishṇu, Kumāra and Gaṇapatī are shown on their journey for the marriage in the first instance and for want of space the artist did not show all the figures at the actual marriage ceremony. The peculiarity in this panel is the anachronistic presence of Gaṇēśā and Kumāra, the two sons of Śiva and Pārvatī, even during their marriage. Even in the previous example Gaṇapatī is shown at the marriage ceremony. In a Kalyāṇasundaramūrti panel found in the cave temple of Rāmēśvara at Ellora also Gaṇapatī and Kumāra are shown. Gōpinātha Rāo refers to this anachronism and explains the same in the following words - "The presence of these two children is, in all probability, meant to indicate that they were not born by the union of the couple but had existed from eternity like all gods, but at a later period assumed the position of the sons of Śiva and Pārvatī"'. (*Hindu Ico.* II-1, pp. 347-350, Pl. CV.). It is stated in some authorities that Pārvatī should be standing to the right of Śiva and in others it is stated that she should stand to his left. Out of the two examples described above the one at Lēpākṣī comes under the second variety and the one at Śrīśailam comes under the first. In other places also there are sculptures representing Pārvatī as standing both on the right and on the left sides of Śiva (*Ibid.*, p. 340).

37. *Hindu Ico.* II-1, pp. 209-211.

Two examples of Viṣṇu-anugrahamūrti are described below :

1. On the south *prākāra* wall of the Mallikārjuna temple Śrīśailam, Śiva and Pārvatī are seated on a *pīṭha*. Śiva has four hands and holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, keeps the lower right in *abhaya* and the lower left near the chest. He is seated with the left leg hanging below the seat and the right leg bent at the knee and kept on the left thigh. He wears *kirīṭamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*,and *pūrṇōruka*. Pārvatī is seated to his left in the same pose and has two hands kept hanging. Viṣṇu stands to bottom right in *dvibhaṅga* holding *cakra* in the upper right hand, *śaṁkha* in the upper left and keeping the two lower hands in *añjali*. He wears *kirīṭamakuṭa*, *graivēyakas*, and *pūrṇōruka*. Brahmā stands behind Viṣṇu. He has three heads adorned with *kirīṭamakuṭas* and four hands. He holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left and keeps the two lower hands in *anjali*. There are two male devotees and one female devotee behind Brahmā with their hands held in *anjali*. Śiva turns his head to the right and looks at Viṣṇu.

2. On the north wall of the *garbhagṛha* of the Śiva temple, near Pātāḷagaṅgā, Śrīśailam. Śiva stands in the centre holding *paraśu*, in the upper right hand and *mṛga* in the upper left. He stretches his lower right hand towards Viṣṇu, who stands to his right, and the lower left hand towards Pārvatī who stands to his left. Viṣṇu holds *śaṁka* in the upper right hand, *cakra* in the upper left, and keeps the two lower hands stretched forward. Pārvatī stands in *dvibhaṅga* holding flower in the right hand and catching Śiva's lower left hand with her left hand.[38]

2. Caṇḍīśānugrahamūrti

Śiva assumed the form known as Caṇḍīśānugrahamūrti under the following circumstances :

A boy named Vicāraśarman, who became cow-herd under some circumstances used to prepare lingas of Śiva out of sand and bathe them with the extra milk given by the cows. The owners of the cows who came to know of this went and reported the same to the boy's father. The father naturally became angry at his son's behaviour, went to the spot where his son was bathing the lingas with cows' milk and kicked the sand linga mistaking it to be a mere sand mound. The boy who was deeply engaged in his *pūjā* immediately cut off the leg that kicked the object of his worship with his axe. Śiva was very much pleased with the devotion of the boy towards him and made him the head of his *Gaṇas* and in token thereof tied the flower garland worn by him at that time round the head of the boy.

Caṇḍīśanugrahamūrti is described in the *Aṁśumadbhēdāgama*, *Uttara-Kāmikāgama*, *Śilparatna* and *Pūrva-Kāraṇāgama*. In this form, Śiva and Pārvatī should be as in the Umāsahitamūrti form or Sōmāskanda form but without Kumāra. Śiva should keep his right hand in *varada* or *kaṭakā* and the left either on the head of Caṇḍī are in *varada*.[39]

38. *Trīśūla* in the upper right hand, *ḍamaru* in the upper left, lower right hand in *abhaya* and the lower left kept near the chest found in No. 1 are not in accordance with the requirements of the texts. *Paraśu* in the upper right hand and *mṛga* in the upper left found in No. 2 are in accordance with the requirements specified in the *Śrītatvanidi*. In both the examples described the actual presentation of the *cakra* and the other objects are not shown. In the first, Śiva has just turned his face towards Viṣṇu and in the second, Śiva has stretched his lower right hand towards Viṣṇu. It has to be inferred that these indicate in a symbolic manner the giving of *cakra* and other objects to Viṣṇu by Śiva.

39. *Hindu Ico.* II-1, pp. 205-208.

1. On the wall of the shrine near Pāṭālagaṅgā, Śrīśailam. Seated on a *pīṭha* holding *paraśu* in the upper right hand and *mṛga* in the upper left, this deity keeps his lower right hand on the head of Caṇḍī who stands with an axe on his right shoulder and keeps the lower left hand in *cinmudra*.[40]

3. *Pāsupatadānamurti* (Kīrātārjunīya story)

Kīrātārjunamūrti[41] is described in the *Āgamas* having four arms, three eyes and a *jaṭāmakuṭa* on the head. He is to be adorned with all ornaments and nice garments and a *yajñōpavīta*. He should stand in *samabhaṅga* and carry in his hands *dhanus*, *bāṇa*, *paraśu*, and *mṛga*. Arjuna is to be shown standing to the right of Śiva and Pārvatī to the left. Arjuna should be represented as having only one face set with two eyes and standing with his hands held in the *añjali* pose. His head should be adorned with a *jaṭāmakuṭa* and his person with all ornaments.[42]

Three examples of the Kīrātārjunīya story are described below :

1. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is in three sections. In the first stage, Arjuna is shown as doing penance with his right leg stiff and the left leg bent at the knee and kept at right angles to the right knee and keeping his hands in *añjali*. A bow hangs on his right shoulder and a quiver with pointed arrows is on his left shoulder. In the second stage, Arjuna stands holding bow in the right hand and arrow in the left after having discharged an arrow at a boar which is shown to his left lying dead. To the left of the boar is Kirāta (Śiva), standing, holding a bow in the right hand and keeping the left hand upraised after having discharged the arrow on the boar. Śiva wears a girdle of leaves. Pārvatī stands behind Śiva as a wild huntress wearing a girdle of leaves and keeping the right hand upraised and holding a bow in the left hand. In the third section, the termination of the hand-to-hand fight between Kirāta and Arujuna is shown. One of them has fallen down and the other is rolling over and kicking the fallen person. Pārvatī stands looking on with her right hand raised up. According to the story, Arjuna was vanquished. But according to another popular version of the story, Pārvatī, expressed her desire to see a mole which Arjuna is credited to have on his back. In pursuance of her desire and in order to enable her to see the mole on the back of Arjuna, Śiva fell and accepted a temporary defeat at the hands of Arjuna. It is not possible to identify the vanquished and the victor in this sculpture. In the fourth or last section, Arjuna is shown twice, first as prostrating himself before Śiva and Pārvatī, both seated on the bull nandi and next as raising himself and standing before the god and goddess with hands clasped in *añjali*.

2. On the outer surface of the wall of the *mukhamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. The story begins at the right end of the western face of the wall of the *mukhamaṇṭapa*. In the first section, sage Vyāsa's visit to the Pāṇḍava brothers in their exile in the *Dvaitavana* is shown. Vyāsa is seated on a platform and addresses Dharmarāja who is seated facing him on the same platform. Bhīma, Arjuna, Nakula and Sahadēva stand in a row behind Dharmarāja and appear to listen in rapt attention. Bhīma stands with his *gadā* leaning on his left shoulder in all eagerness. Arjuna, who stands behind Bhīma keeps his two hands in *añjali* and the *gāṇḍīva* rests on his shoulder. Nakula and Sahadēva who stand behind

40. The texts require the presence of Pārvatī but she is absent in this sculpture. The two upper hands of Śiva are as described in the texts but the two lower hands are different.

41. For the mythological background of this form, see, *Hindu Ico.* II-1, pp. 214-215.

42. *Hindu Ico.* II-1, pp. 215, 216.

Arjuna have their hands in *añjali.* Vyāsa, with his left hand bent and resting firmly on his thigh and with the right hand raised in *tarjani* appears to encourage or assure the Pāṇḍavas by some proposal. Bhāravi tells us that Vyāsa assured the Pāṇḍava brothers that he had come specially to impart to them a *vidya* in the nature of *Indramantra*, which will give them fulfilment of their desires. Vyāsa gave Arjuna the *mantra* and the advice to perform *tapas* and please Indra on the Indrakīla hill to which a *guhyaka* (*yakṣa*) would lead him.

In the next section Arjuna stands on the left taking leave of Dharmarāja who with his raised hand is administering parting advice and precepts to Arjuna. Arjuna, equipped with bows, arrows, sword and necessay armour (*kavaca*) follows the *guhyaka* to the Indrakīla on the Himalayas.

Having arrived at Indrakīla hill, Arjuna started severe austerities. In the extreme right end Arjuna is shown marching intently with his *gāṇḍīva* resting on his left shoulder. In front of him is a shrine with a linga installed in it, which he is approaching. Next Arjuna is shown on the left worshipping the linga. He waves an incense burner before the linga with his right hand and holds an *akṣamālā* with his left hand. The bow rests on his left shoulder. He wears a *kirīṭamakuṭa* and garland. Arjuna, who was advised by Vyāsa to observe the life of a *muni* and devote himself to meditation, prayer and ceremonial-purification is perhaps doing *pūjā* to the Śiva linga in the bonafide belief that such action came under the purview of Vyāsa's advice.

In the next panel Arjuna is depicted as engaged in severe penance by the side of a tree. He stands on the right leg with the left leg bent and raised above the level of the right knee. His hands are raised aloft. His hair is shown as long flowing matted locks. The *gaṇḍīva* and quiver are shown between the tree and Arjuna. While Arjuna is thus engaged two celestial nymphs are shown dancing on the left and trying to tempt him by their charms. The story is that Indra, when he came to know of Arjuna's penance, sent his nymphs to test him. Being foiled by Arjuna's indifference to them and their amorous advances they returned to Indra to give him a report of their own defeat.

After receiving the report of the defeat of the nymphs, Indra goes to Arjuna as an old *muni.* In the next panel Arjuna is shown between two trees in the same pose as he was shown in the previous panel. His matted locks are flowing to the sides and he wears armlets, wristlets, girdle and an *uttarīya* round his waist. His bow and quiver of arrows rest on the ground to his right and lean on the tree. What appears to be balls arranged like a hill below Arjuna's legs may be to indicate in a conventional manner that it is the Indrakīla hill, the scene of Arjuna's penance. The tree is shown again with Arjuna on the right and Indra disguised as an old *muni* on the left. The old *muni* carries an umbrella in his right hand and with his left hand outstretched he is evidently giving Arjuna a big sermon on *mōkṣa.*

In the next panel Indra appeared before Arjuna in his real form, with four hands, the upper hands holding *vajra* and *śakti.* Indra keeps his lower right hand in *abhaya* and the lower left hand hanging. Indra wears a *kirīṭamakuṭa*, *graivēyakas*, and *pūrṇōruka.* Arjuna stands in front of Indra with his hands clasped in *añjali* and listening carefully to Indra's advice. Arjuna wears *kirīṭamakuṭa*, long garland and the bow hanging on his left shoulder.

The panel continues on the outer side of the north wall of the *mukhamaṇṭapa.* The story is continued from right to left, the division of the panels being suggested by turning away the figures occurring at the ends. Arjuna is shown as continuing his penance standing on the right leg in the same pose when

Indra appeared before him. Next he is shown as engaged in a wrangle with the *Kirāta* (Śiva) while Mūkāsura in the form of a boar is shown standing behind the disputants. In the next stage both Arjuna and *Kirāta*, each with a bow in hand, stand on either side of the dead boar turned turtle with two arrows stuck to its body. In the next panel Arjuna and the *Kirāta* are shown engaged in a hand-to-hand fight. In the next, one person is shown above the other marking thereby the end of the wrestling, while Pārvatī dressed as a huntress, stands behind the combatants, watching the feud. Pārvatī stoops forward as though watching the back of the upper most person of the pair. In this example the upper most person may be identified as Arjuna and the person below him as *Kirāta*. Pārvatī who stoops forward is observing the mole which Arjuna was credited to have on his back. In the next panel a dwarf is blowing a bugle and another is holding a *cāmara*. In the last panel Śiva and Pārvatī are giving *darśana* to Arjuna. Śiva and Pārvatī are seated on a bull. Śiva has four hands. He holds *paraśu* in the upper right hand, *mṛga* in the upper left, keeps the lower left hand hanging and is presenting the *Pāśupatāstra*(the arrow known as *pāśupata*) to Arjuna with his lower right hand. Pārvatī has two hands, holds flower in the right hand and keeps the left hand hanging. Arjuna is now dressed as a prince with his *gāṇḍīva* restored to him; he is receiving from Śiva the *Pāśupatāstra*. Below the entire panel depicting the Pāśupatadānamūrti(Kirātārjunīya story) there is a row of elephants. There is a row of swans throughout the panel above.

3. On the south wall of the *garbhagṛha* of the Santānamallēśvara temple, Puṣpagiri (Pl.LII-3 and LIII-1). This is in three stages. In the first stage, Arjuna and the *Kirāta* (Śiva) are shown standing on either side of the boar which lies dead with two arrows stuck to its body. Arjuna's large bow is poised with a majestic dignity, the arrow itself a phenomenally large one having been discharged already. Śiva has drawn his bow in the way as Arjuna and the artist tries to suggest that both of them shot the animal at the identical moment. Pārvatī stands behind Śiva in the garb of a huntress. In the second stage Śiva is on his back, his body lifted up from the waist upwards resting on his left hand firmly planted on the ground with the fingers widely stretched. Arjuna is poised above Śiva, his left hand pinning Śiva down to the ground holding him tight at his left shoulder just below his neck. His right hand is lifted high and bent at the elbow with a clenched fist. Śiva's right hand is stretched forward and is kept on the right shoulder of Arjuna and is pointing something (obviously the mole) on the back of Arjuna to Pārvatī who stands behind him. Pārvatī is gazing intent on what Śiva is pointing out. A sage stands to the right of the combatants with his hands raised above his head. In the third and final stage Arjuna stands on a pedestal with his right hand outstretched to receive the arrow *Pāśupata* which Śiva holds in his lower right hand and offers him. Śiva has four hands and holds *paraśu* in the upper right hand, *triśūla* in the upper left and rests the lower left at *kaṭi*. Arjuna is now dressed as a prince with his *Gāṇḍīva* hanging on his left shoulder. Śiva wears *kirīṭamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle with *siṁhalalāṭa* buckle, *pūrṇōruka* and *mañjīras*. A sage stands between Arjuna and Śiva with his right hand resting at *kaṭi* and the left upraised. The sage may either be Indra, who came in disguise to test his son Arjuna) and advised him to worship Śiva or he may be Vyāsa (Kṛṣṇa-Dvaipāyana) who appears first in the drama of Arjuna's penance even before Indra's advent and sends Arjuna to the Indrakīla hill on his mission of penance. Both Arjuna and Pārvatī stand on the level which is slightly higher than that of Śiva and the sage. Pārvatī attired in her usual dress stands behind Śiva holding a flower in the right hand and keeping the left hand hanging. She wears *karaṇḍamakuṭa*, round *kuṇḍalas*, *graivēyakas*, and *pūrṇōruka*. Her *chōḷī* seems to have been made of diaphanous material.[43]

43. Gōpinātha Rāo identifies the last stage of the panel as Kirātārjunamūrti. He wrongly says that the sculpture hails from Śrīśailam and is silent about the first two stages of the panel. (*Hindu Ico.*, II-1, P. 216, Pl. LII, Fig. 2).

(*h*) *Saṁhāramūrtis* (Destructive forms)

1. Kālārimūrti

The circumstances under which Śiva assumed this form were as follows :

Mārkaṇḍēya, an young boy was greatly devoted to the worship of Śiva. Fate had decreed that he should die in his sixteenth year. His parents were very disconsolate as their son approached the end of his appointed time on earth. But the boy was unperturbed and spent all his time worshipping Śiva. Even when Yama, or Kāla, the God of death came to take away his life, the boy caught hold of the Śiva linga with great devotion and faith in him. When Yama spread his noose to take away the life of the boy it spread also round the linga which the boy was embracing. At this juncture, Śiva issued out of the linga and kicked Yama with one of his legs, overpowered him and saved his devotee.

The descriptions of Kālārimūrti are given in the *Aṁśumadbhēda* and *Kāmika Āgamas*. According to the *Aṁśumadbhēdāgama* the image of Kālārimūrti is to have its right foot placed upon a *padmapīṭha* and the left leg being lifted up so high as to reach the chest of the figure of Yama, over which the toe of Śiva should rest. The figure of Śiva should have three eyes, lateral tusks, the *jaṭamakuṭa* adorning the head and four or eight arms. If the image has only four arms one of the right hands carrying a *śūla* should be lifted up as far as the ear; the other right hand may carry the *paraśu* or be held in the *varada* pose. The front left hand should be in the *sūcī* pose. The upper left hand should be kept in the *vismaya* pose. If, however, the image of Śiva has eight arms, the right ones should bear in them *śūla*, *paraśu*, *vajra* and sword; in two of the left hands there should be *khēṭaka* and *pāśa*, while the two remaining hands should be held in the *vismaya* and *sūcī* poses respectively. Yama, or Kāla should be represented with two arms and two legs, with side tusks and with a *karaṇḍamakuṭa* on his head. One of his hands should carry *pāśa* and with this and the remaining hand he should be doing *añjali* to Śiva, his body covered with blood and trembling with fear.

The *Kāmikāgama* gives the following description. The right leg of Śiva should be shown in the act of kicking Yama and the left one should be placed on the ground. In the right hands of Śiva there should be *śūla* and *paraśu* and in one of the left hands *nāgapāśa*, while the remaining hand should be held in the sūcī pose. The eyes of Śiva should be sculptured so as to suggest the idea that their sight is directed towards Kāla and the *śūla* should be turned head downwards and piercing the neck of Yama. Kāla is required to be represented as fallen down, with eyes filled with tears. There is another description in the *Kāmikāgama* according to which the figure of Śiva may be represented as rising from the linga, which Markaṇḍēya was worshipping and the figure of Yama fallen prostrate on the ground. In this instance the linga and the image of Śiva should be sculptured as in Lingōdbhavamūrti. Mārkaṇḍēya should be seated near the linga with flowers for offering and his features should indicate the fear due to the approach of death rather than happiness at the appearance of Śiva for his rescue.[44]

Three examples of Kālārimūrti are described below:

1. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is in three sections. In the first section, Yama holding a *pāśa* in his hands, is pursuing Mārkaṇḍēya, who out of fear is running towards a Śiva shrine, which is shown in a conventional manner. In the second section, Mārkaṇḍēya is shown embracing the Śiva linga which is set up on a high *vēdī*. In the third section, Śiva comes out of the top of the linga. The right leg of Śiva is hidden in the linga and the left leg is shown kicking Yama.

44. *Hindu Ico.* II-1, pp. 158-161.

Śiva holds *ḍamaru* in the upper right hand, *mṛga* in the upper left, thrusts the *triśula* into the body of Yama with the lower right hand and places the lower left hand on the head of Mārkaṇḍēya. Mārkaṇḍēya stands with his hands held in *añjali*.[45]

2. On the north wall of the the *mukhamaṇṭapa* of the Śiva temple, Penukoṇḍa. This is in two sections. In the first section Mārkaṇḍēya is shown as embracing the linga. Yama stands behind Mārkaṇḍēya throwing the *pāśa* with the right hand around the body of Mārkaṇḍēya and holding a *gadā* in the left hand. In the second section, Yama is shown as fallen down. Śiva stands with his left leg placed on the ground and the right uplifted and kicking Yama on his chest. Śiva has four hands and the contents in the hands are not clear.

3. On the east wall of the *mukhamaṇṭapa* of the ruined temple (Temple No. VII) near the king's palace in Candragiri fort. This is in two sections. In the first section Mārkaṇḍēya is shown embracing the linga. Yama stands behind him spreading the noose around his body with the right hand and holds a trident in the upraised left hand. Yama wears a peculiar head dress. There is a tree to the right of the linga. In the second section, Yama has fallen on his back and Śiva stands on his chest with his left leg slightly bent at the knee and resting on the body of Yama and the right leg raised in the *Bhujaṅgalalita* pose. The god has four hands and holds *paraśu* in the upper right hand, *mṛga* in the upper left and thrusts the *triśūla* into the chest of Yama with the two lower hands. He wears *jaṭāmakuṭa, makarakuṇḍalas, graivēyakas yajñōpavīta, channavīra*, girdle and *pūrṇōruka*. Mārkaṇḍēya stands to the right of Śiva with his hands held in *añjali*. He is shown with a fan-like head-dress. There are musicians and dancers below the scene.[46]

2. Tripurāntakamūrti

Śiva assumed this ferocious form in order to destroy three demons who were molesting and harassing the *dēvas*. A demon named Tārakāsura had three sons, who after getting boons from Brahmā occupied three castles and were harassing the *dēvas* and sages. The *dēvas*, having failed to overpower them, approached Śiva for help. Śiva undertook the task of killing the demons and assumed a gigantic form named Māhādēva. Viṣṇu became his arrow, Agnī its barb, and Yama its feather. The *Vēdas*, became the bow and Brahmā the charioteer. Thus equipped, Śiva destroyed the three castles and the demons and thenceforth came to be known as Tripurāntakamūrti (destroyer of the three cities).

Eight different descriptions of Tripūrāntakamūrti are given in the *Aṁuśumadbhēdāgama* alone; but there are not many points of material difference between one form and the other. In the first form of this aspect of Śiva, the right leg of the image should be kept a little in front, while the left one, slightly bent should be behind. One of the right hands should be held in the *siṁhakarṇa* pose about the height of the *nābhisūtra* and be holding the bow-string in which the arrow is set. One of the left hands should be grasping the bow and raised up in a horizontal position. The remaining hands should be held in the *kartarī-hasta* pose. In the right hand there should be *ṭanka* and in the left *mṛga*. Dēvī should be shown to the left of Śiva.

The *Uttara-Kāmikāgama* states that Śiva may have four hands or even two, in the latter case, they should carry the bow and the arrow. The body of Śiva should be in the *samabhaṅga* pose.

45. *Mṛga* in the upper left hand found in this example is in accordance with the requirements of the '*Kāmikāgama*'.

46. *Pāraśu* in the upper right hand found in this example is in accordance with the requirement of the '*Aṁśumadbhēdāgama*'. Similarly, *mṛga* in the upper left hand is in accordance with the requirement of the '*Kāmikāgama*'

In the eigth form, Śiva is to be represented as driving in a chariot. His right leg should be slightly raised and be resting on a part of the chariot whereas the left one should be planted in the middle of the chariot. In the chariot there should be a part called the *mukuḷa*. It is stated that this *mukuḷa* should be tied up with a rope, and Brahmā, the charioteer, should be seated in the middle of the *mukuḷa*. Below the *mukuḷa* there should be standing a white bull. This bull is Viṣṇu, who got down from the arrow temporarily to steady the chariot which was giving way under the weight of Śiva and after steadying the chariot Viṣṇu returned to the arrow. The chariot should be shown as sailing in the air.[47]

Three examples of Tripurāntakamūrti are described below :

1. On the west wall of the *pradakṣiṇa* of the Śiva temple, Penukoṇḍa. Śiva stands on a chariot with his right leg slightly bent and planted in the middle of the chariot, and the left leg slightly raised and resting on the chariot. He has two hands, the right hand picking out the arrow from the quiver while the left hand holds the bow. On the right shoulder is a quiver of arrows. Brahmā drives the chariot. He has three heads and four hands.

2. On the north wall of the *garbhagṛha* of the Śiva temple, near Pātāḷagaṅgā, Śrīśailam. Śiva stands on a chariot with the sun forming the back wheel and the moon forming the front wheel and a plain wheel in the middle. Brahmā is seated in front as the charioteer. Śiva has four hands and holds *mṛga* in the upper right hand, *paraśu*, in the upper left, bow with lower left hand and arrow with the lower right and about to discharge the arrow.

3. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Śiva stands in the chariot with his right leg kept forward and the left behind, his face and arms turned in the direction of the three castles which he is about to destroy. His right hand holds the arrow while the left one, the bow. He wears *kirīṭamakuṭa*, *makara*, and *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta*, girdle and *pūrṇōruka*. Brahmā sits in front of the chariot driving the three horses yoked to it. He has three heads with a *kirīṭamakuṭa* on each. The three *asuras* each holding shield in the right hand and sword in the left are shown in three circles at a certain height in front. One of the three *asuras* has the head of a buffaloe.[48]

3. Vīrabhadra

Once Dakṣa, the father-in-law of Śiva was performing a sacrifice to which he invited all *dēvas* excepting his own son-in-law and daughter, Śiva and Satī. Satī, when she came to know that all the gods and their wives were attending the sacrifice became tempted to attend it and pressed her Lord to take her to her father's house. He informed her of the insult offered to him by her father on a previous occasion, and prevailed upon her not to attend the sacrifice. But Sati insisted on attending the sacrifice and when she went there she was illtreated by her father. On being treated with scant courtesy, she committed suicide by burning herself. The news of her death soon reached Śiva, who in his anger tore a lock from his matted hair and created out of it the gigantic form of Vīrabhadra who completely destroyed the sacrifice and cut off the head of Dakṣa. Subsequently, at the requests of his wife he was brought back to

47. *Hindu Ico.* II-1, pp. 166-170.

48. Of the examples described above Nos. 1 and 3 are two handed examples and No. 2 is a four handed example. The contents in the hands of Nos. 1 and 3 are in accordance with the requirements of the *Uttara-Kāmikāgama*. *Mṛga* in the upper right hand and *paraśu* in the upper left found in No. 2 are not in accordance with the requirements of the texts.

life and this time he was given a goat's head. Due to this reason Dakṣa is always shown in sculpture with the head of a goat.

This form is described in the *Śrītatvanidhi* and *Kāraṇāgama*. The former requires this deity to be shown with four arms and three eyes and *jaṭāmakuṭa* and as wearing a garland of skulls, standing on *pādukas*. He should hold *dhanus* and *gadā* in the left hands and *khaḍga* and *bāṇa* in the right hands. Dakṣa and Bhadrakāḷī should also be shown. The latter text requires this god to be shown with tusks protruding out of the mouth, *jaṭas* of fire emanating to the sides and as wearing a *kapālamālā*, *nāga-yajñōpavīta*, a garland of bells and ornaments showing scorpions. He should hold *khaḍga*, *khēṭa*, *dhanus* and *bāṇa* in his hands.[49]

Seven examples of the image of Vīrabhadra are described below.

1. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *dvibhaṅga*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, sword in the lower right and shield in the lower left. He has three eyes and wears *jaṭāmakuṭa*, *kēyūras*, *graivēyakas* *yajñōpavīta*, *kapālamāla* and *pūrṇōruka*. Dakṣa with goat's head stands to bottom left with hands held in *añjali*.

2. On the south *gōpura* of the Rāmalingēśvra temple, Tāḍpatri. Standing in *dvibhaṅga* on *pādukas*, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He is decorated with *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*. Dakṣa, with a goat's head, stands to bottom right with his hands held in *añjali*.

3. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *dvibhaṅga*, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He has three eyes and wears *kirīṭamakuṭa*, *graivēyakas*, girdle, *kapālamāla* and *pūrṇōruka*. Dakṣa stands to bottom right with his hands held in *añjali*. Bhadrakāḷī stands in *samabhaṅga*, holding sword in the right hand and shield in the left. She wears *kirīṭamakuṭa* and other ornaments.

4. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing in *dvibhaṅga* the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas* and *pūrṇōruka*.

5. On a pillar in a *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa* of the Kāḷahastīśvara temple, Kāḷahasti. The deity stands in *samabhaṅga*, holding arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. He wears *kirīṭamakuṭa*, *makara* and *cakra kuṇḍalas*, *graivēyakas*, *channavīra*, *kapālamāla* reaching below the knees and *pūrṇōruka*. Dakṣa with goat's head stands to the bottom right with hands clasped in *añjali*.

6. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. The god stands in *dvibhaṅga* and has four hands. He holds sword in the upper right and left hands, dagger in the lower right and shield in the lower left hand. He is decked with *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, girdle with *siṁhalalāṭa* buckle, *kapālamāla* reaching below the knees and *ardhōruka*. Dakṣa stands to bottom right with hands held in *añjali*. Dakṣa's wife stands to his right keeping her hands in *añjali*. Śiva is shown seated in *vīrāsana* to the left of Vīrabhadra holding *mṛga* in the upper right hand, *paraśu* in the upper left hand, *kamaṇḍalu* in

49. *Hindu Ico.* II-1, pp. 186, 187.

the lower left hand and resting the lower right hand on the right knee. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas*, three *graivēyakas, udarabandha, yajñōpavīta* and *pūrṇōruka*.

7. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is in several sections. In the first section, Vīrabhadra stands in the centre and has eight hands. The contents and poses of the hands are not clear excepting in the case of the two lower hands which hold sword and shield respectively. To the right of Vīrabhadra are two men standing and three women seated. To his left is a man standing and a man seated. In the second section, Vīrabhadra kicks Dakṣa on his chest and the latter eventually falls on the ground. To the right of Vīrabhadra are five men standing with their hands held in *añjali*. Dakṣa's wife also falls on the ground. A man and a woman are shown to the left of Dakṣa's wife. In the third stage the sacrificial fire is shown in the centre and Vīrabhadra stands in *dvibhanga* to the right of the sacrificial fire. Now he is shown with four hands. He holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left hand. Dakṣa whose head is severed, stands to the left of the sacrificial fire. Dakṣa's wife stands to his left with her hands held in *añjali*. Bhadrakāḷī stands to the left of Vīrabhadra and has four hands.[50]

4. Gajāsurasaṁhāramūrti

Once several Brāhmaṇas were worshipping the linga of Śiva. At that time, a demon assuming the form of an elephant came near them and disturbed their meditation. Thereupon, Śiva came out of the linga, killed the elephant and danced on its skin. A village in the Tanjore district called Vaḷuvūr is associated with this destructive act of Śiva and in that place there is a fine metal image of Śiva in this form.[51]

Descriptions of the image of Gajāsurasaṁhāramūrti or Gajahāmūrti are given in the *Aṁśumadbhēdāgama*, the *Śilparatna* and other *Śaivāgamas*. In the former, it is stated that the image of Śiva in this aspect may possess four or eight arms. If there be only four arms, one of the right hands should hold the *pāśa* and the other, the skin of the elephant, while the two left hands should hold the tusk of the elephant and the skin respectively. If, on the other hand, there are eight arms, three out of the four right hands should carry the *triśūla*, the *ḍamaru* and the *pāśa* and the fourth hand should be holding the skin of the elephant one of the left hands should be held in the *vismaya* pose, another catching hold of the skin of the elephant and the remaining two carrying a *kapāla* and the tusk of the elephant respectively. The left leg of Śiva should be planted firmly on the head of the elephant while the right one should be bent and lifted up above the thigh of the other leg. This is one of the descriptions given in the *Aṁśumadbhēdāgama*. The other description runs as follows–in the right hand of Śiva there should be *triśūla*, a sword, the tusk of the elephant; while in the left hands a *kapāla*, the shield, a *ghaṇṭā* and the skin of the elephant. The left leg of Śiva must be kept firmly on the head of the elephant and the right one bent and held as in the *utkuṭikāsana* posture. On the left side of Gajahāmūrti there should be standing the Dēvī with Skanda in her hands, trembling with fear at the ferocity of her lord.[52]

50. Of the seven examples of Vīrabhadra, the contents in the hands of Nos. 2, 3, 4, and 5 are in accordance with the requirements specified in the *Kāraṇāgama*. *Triśūla* in the upper right hand and *ḍamaru* in the upper left found in No. 1 are not mentioned in the texts. Dakṣa and Bhadrakāḷī are shown by the side of Vīrabhadra in No. 3 in accordance with the requirements laid down in the *Śrītatvanidhi*. The contents in the hands of Vīrabhadra in No. 6 do not agree with the requirements of the texts. The presence of Siva by the side of Vīrabhadra found in the same example is peculiar. No. 7 is a very elaborately carved panel. Vīrabhadra who is shown thrice in the panel has eight hands in the first two instances and only four hands in the third. This is peculiar.

51. *Hindu Ico.* II-1, p. 150.

52. *Ibid.* pp. 150-152

Five examples of the image of Gajāsurasaṁhāramūrti are described below.

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing with the left leg bent at the knee and resting on Gajāsura's head and the right leg bent and kept at right angles to the left knee in the *Bhujaṅgatrāsa* pose, he thrusts the *triśūla* into the head of the elephant with the upper right, lower right and lower left hands and keeps the upper left in *vismaya.* The elephant's skin forms a *prabhā* behind him. Śiva wears *jaṭāmakuṭa* and other ornaments.

2. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Śiva stands on the head of the elephant with the left leg resting on it and the right leg on the ground. The skin of the elephant is spread behind him like a *prabhā.* The god has four hands and holds *pāśa* in the upper right hand, tusk in the upper left, keeps the lower right hand in *abhaya* and the lower left hanging. He wears *kirīṭamakuṭa makarakuṇḍalas, graivēyakas, yajñōpavīta* and *pūrṇōruka.*

3. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing with the right leg bent at the knee and firmly planted on the head of the elephant and the left leg slightly raised, the deity holds *ḍamaru* in the upper right hand, flame in the upper left, keeps the lower right hand in *abhaya* and the lower left in *karihasta.* He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta,* girdle and *pūrṇōruka* There is a man lying to the bottom right.

4. On a pillar in the *mukhamanṭapa* of the Vīrabhadra temple, Lēpākṣi. Śiva dances in the *Bhujaṅgalalita* pose, with his right leg placed firmly on the head of the elephant and the left bent and lifted above the level of the knee of the other leg. The skin of the elephant is arranged so as to form a *prabhā* to the image of Śiva. The *asura,* in human form is emanating out of the mouth of the elephant, holding a sword in the right hand and shield in the left. Śiva has six hands; the upper right hands hold the skin of the elephant *ḍamaru* and the upper left hands the skin of the elephant and flames. The lower right hand is in *abhaya* and the lower left is in *karihasta.* He has three eyes and wears *jaṭāmakuṭa,* with the *jaṭās* spreading to the sides, *sarpakuṇḍalas, graivēyakas, yajñōpavīta,* girdle and *pūrṇōruka.*[53]

5. BHIKṢĀṬANAMŪRTI

Once Śiva committed a heinous sin by cutting off one of the five heads of Brahma. In order to get rid of the sin he was advised by Brahmā to beg food in the skull of the head cut by him till he met Viṣṇu who would devise means for wiping off the sin. Brahma also told Śiva that the sin would assume the form of a woman and be following him until the time the latter meets Viṣṇu. Śiva surrounded by a host of *Bhūtas* (gaṇas), went from place to place begging for food. During his wanderings the women of the surrounding houses wherever he went, fell in love with him singing and dancing. At last he reached the abode of Viṣṇu and when he attempted to enter the house, the gate-keeper of the house by name Viṣvakśēna did not allow him to enter. In a fight that ensued between them, Śiva killed Viṣvakśēna and thus one more sin was added. Śiva, fixing the body of the gate-keeper of Viṣṇu on his *triśūla* entered Viṣṇu's mansion. Viṣṇu advised Śiva to visit Vārāṇāśi (Kāśī) for being freed from his sins. Accordingly Śiva visited Vārāṇāsī where the sins left him.

53. Of the four examples of Gajāhāmūrti described above *pāśa* in the upper right hand, and tusk in the upper left hand found in No. 2 are in accordance with the requirements of the texts. Śiva thrusting *triśūla* into the head of the elephant with three out of the four hands and the upper left hand in *vismaya* found in No. 1 are unknown to the *Śilpa* texts. The *ḍamaru,* flames, the lower right hand in *abhaya* found in No. 3 are not mentioned in the texts. No. 4, a six handed variety finds no mention in the texts.

There is another slightly different account related to this form of Śiva. According to the *Linga-Purāṇa* the women and children in a forest known as *Dāruvana* took to the performance of austerities and forgot the worldly ways of living. Śiva started begging in their quarters to make them feel the need of worldly ways of living. Śiva's wanderings in the *Dāruvana* drew the attention of all the inhabitants and through his *māyā* they took to all sorts of bad ways of this world. The ṛiṣis of the forest grew wild on the bad example set up by the intruder and cursed him, but instead of being affected by it he disappeared.

The image of Bhikṣāṭanamūrti is described in the *Āgamas* as follows—Śiva should stand with the left leg planted firmly on the ground and the right leg slightly bent suggesting walking. He should carry *ḍamaru* in the upper right hand, *triṣūla* in the upper left, *bāṇa* or a short stick used in exciting the membrane of a sort of drum in the lower right hand and *kapāla* in the lower left hand. The head may have the *jaṭas* dishevelled (*jaṭābhāra*) or arranged in the form of a circle (*jaṭāmaṇḍala*) with the crescent moon in it. There should not be any clothing on the body instead there should be a snake tied round the waist. In this aspect he should not carry the *kankāladaṇḍa*, but in its place there should be *ṣūla* decorated with a lot of peacock feathers. There should be a pair of wooden sandals on his feet. Sometimes it may be omitted also. As usual Śiva should have three eyes. The *Suprabhēdāgama* adds that the *kapāla* held by Śiva is that of Brahmā and the *kankāḷa* that of Viṣṇu; herein the pauranic story of the murder by Śiva of both Brahmā and Viśvak-śēna an aspect of Viṣṇu is accepted.[54]

Thirteen examples of the image of Bhikṣāṭanamūrti are described below.

1. On a pillar in the high four pillared *maṇṭapa*, to the east of the Hundred pillared *maṇṭapa* in the Kāḷahastīśvara temple, Kāḷahasti. Standing in *dvibhaṅga*, with the left leg resting on the ground and the right bent at the knee slightly raised with its fingers touching the ground, the deity has four hands. He holds *ḍamaru* in the upper right hand, and *triśūla* in the upper left hand keeping it horizontally on the shoulders. He feeds *mṛga* with the lower right hand and places the lower left hand on the begging bowl of the dwarf who stands to the bottom left. The deity wears *kirīṭamakuṭa*, *makara*, *cakra kuṇḍalas*, *graivēyakas*, *channavīra*, girdle and *pūrṇōruka*.

2. On a pillar in the *maṇṭapa* before the first *gōpura* of the first enclosure, Kāḷahastīśvara temple, Kāḷahasti. Śiva stands with his left leg slightly bent at the knee and placed on the ground and the right foot slightly raised with its fingers touching the ground and has four hands. He holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, feeds *mṛga* with the lower right hand and keeps the lower left hand on the head of the dwarf, who stands to his bottom left.

3. On the wall in the interior of the Kṛṣṇarāya-*gōpura* of the Kāḷahastīśvara temple, Kāḷahasti. Śiva stands holding a *triśūla* horizontally across his shoulders with his upper right hand and carrying a *paraśu* in the upper left hand. He places his lower right hand on the head of the dwarf who stands to bottom right and feeds the *mṛga* with the lower left hand. There is a dwarf to the bottom left. To the extreme right of Śiva is a woman standing with her right hand resting on the thigh and the left raised up.

4. On a pillar in the Hundred pillared *maṇṭapa* of the Kāḷahastīśvara temple, Kāḷahasti. Śiva stands in *dvibhaṅga* holding *triśūla* horizontally on the shoulders with his upper left hand and carrying a *ḍamaru* in the upper right hand. He feeds *mṛga* with the lower right hand and keeps the lower left hand on

54. *Hindu Ico.* II-1, pp. 306, 307.

the begging bowl of the dwarf who stands to his bottom left. Śiva wears *jaṭāmakuṭa, makarakuṇḍalas, yajñōpavīta*, and *channavīra*.

5. On the wall to the right of entrance of the *mukhamaṇṭapa* of temple No. VII, near the King's palace in the Candragiri fort. Standing in *dvibhaṅga*, the god holds *triśūla* with the two upper hands and places it horizontally on his shoulders. He feeds the *mṛga* with the lower right hand and keeps the lower left hand outstretched. A dwarf stands to the bottom right holding a begging bowl on his head. Two women stand to the left of Śiva placing something in the outstretched lower left hand of Śiva.

6. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *dvibhaṅga* on *pādukas*, the deity holds *triśūla* on the shoulders in the upper right hand, *ḍamaru* in the upper left hand, feeds the *mṛga* with the lower right hand, and holds a *kapāla* in the lower left hand. There is a dwarf to the bottom left holding begging bowl on his head. The god is nude.

7. On the same *gōpura*. Śiva stands with the right leg firmly planted on the ground and the left leg slightly bent suggesting walking. He has four hands and holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, feeds the *mṛga* with the lower right hand and holds a *kapāla* in the lower left. He is nude and wears *jaṭāmakuṭa, kapālamālā* and other ornaments.

8. On the south *gōpura* of the same temple. Standing on *pādukas* in *dvibhaṅga*, the god holds *mayūrapiñcha* in the upper right hand, *ḍamaru* in the upper left, feeds the *mṛga* with the lower right and holds a *kapāla* in the lower left hand. He is adorned with a *jaṭāmakuṭa, graivēyakas, kapālamālā* and *pūrṇōruka*. There is a dwarf to the bottom left holding a begging bowl on his head.

9. On a pillar in the *nāṭyamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi (Pl.LIII-2). The deity stands in *tribhaṅga* and has four hands. He holds *ḍamaru* in the upper right hand, *mayūrapiñcha* kept horizontally on the shoulders in the upper left hand, feeds the *mṛga* with the lower right hand and holds a *kapāla* in the lower left hand. He wears a *jaṭāmakuṭa* with *jaṭas* spreading to the sides with Gaṅgā inside the *jaṭāmakuṭa*. *Vibhūti* marks are shown on his forehead. He has three eyes and is decorated with *makara* and *cakra kuṇḍalas, kēyūrās*, three *graivēyakas*, garland of beads, girdle with pearl hangings, *kapālamālā* reaching below the knees, *pūrṇōruka, manjīras* and *pādavalayas*. There is a dwarf to the bottom left carrying the begging bowl containing rice on his head. There is a woman to the left of the dwarf holding a spoon in her right hand and ladling rice into the begging bowl of the dwarf. Her hair is finely arranged in the shape of a bun behind her head.

10. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing in *tribhaṅga*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, *kapāla* in the lower right hand and feeds the *mṛga* with the lower left hand. He wears a *jaṭāmakuṭa* with a few *jaṭas* spreading to the sides, *graivēyakas, yajñōpavīta* and *pūrṇōruka*. There is a dwarf to the bottom right holding a begging bowl above his head. Next to the dwarf are four ladies with their dress slipping down. To the left of Śiva at a short distance are two dwarfs blowing bugles.

11. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing with the left leg firmly planted on the ground and right bent at knee and kept a little forward, suggesting walking, the god holds *mṛga* in the upper right hand, *ḍamaru* in the upper left, *triśūla* in the lower right and keeps the lower

left hand outstretched so as to receive alms. He is adorned with a *jaṭāmakuṭa, cakrakuṇḍalas*, three *graiveyakas, yajñōpavīta, channavīra*, girdle with *siṁhalalāṭa* buckle and garland reaching the knees. To the right of Śiva is a dwarf keeping the begging bowl on his head. Two woman are standing to the left of Śiva, one of them placing something in the lower left hand of the latter.

12. On the east *prākāra* wall of the Mallikārjuna tample, Śrīśailam. Śiva stands with the right leg planted firmly on the ground and the left slightly bent and placed little forward suggesting walking and has four hands. He holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, feeds the *mṛga* with the lower right, and holds a *kapāla* in the lower left hand. To the right of Śiva are the *gaṇas* carrying umbrellas. To his left is a dwarf holding the begging bowl on the head. To the right of the *gaṇas* is a *riṣi-patni* holding a baby in her hands. On another slab to the right of the slab containing the above mentioned figures are three *riṣi-patnis* standing. The woman to the extreme right keeps her left hand raised up in the attitude of shouting at Śiva. The woman in the middle keeps her hands above her head, and the woman in the extreme left keeps her two hands upraised. On another slab below, the riṣis are shown admonishing their wives for running after Śiva. Three sages and their wives and another woman are shown here. A sage threatens his wife with his right hand raised in *tarjanī*. His wife stands before him holding umbrella in the right hand and *kamaṇḍalu* in the left. Another sage stands holding *kamaṇḍalu* in his right hand and umbrella in the left. His wife is prostrating at his feet. Another woman stands in front of him. Another sage also stands holding umbrella in the right hand and *kamaṇḍalu* in the left. His wife is seated on a high *pīṭha*, obviously unmindful of what is going on there. Two trees are shown in a conventional manner to suggest that the incidents took place in a forest known as *Dārukāvana*.

13. On the south wall of the *garbhagṛha* of the Saṅtānamallēśvara temple, Puṣpagiri. Śiva stands in *dvibhaṅga*, holding *paraśu* in the upper right hand, *mṛga* in the upper left, keeping the lower right on the begging bowl of the dwarf, who stands to his right and the lower left outstretched to receive alms from a woman who stands to his left. To the extreme right of Śiva is Viṣṇu standing in *samabhaṅga* holding *cakra* in the upper right hand, *śaṁkha* in the upper left and holding a vessel in the two lower hands. To the bottom left of Śiva is Brahmā seated. He has three heads adorned with *kirīṭamakuṭas* and four hands. Two women stand to the left of Śiva.[55]

6. Kankāḷamūrti

The *Aṁśumadbhēda*, the *Kāmika* and the *Kāraṇa āgamas*, as also the *Śilparatna* describe Kaṅkālamūrti image as follows— The figure of Kaṅkāḷamūrti should be a standing one, with the left leg firmly planted on the ground and the right slightly bent suggesting that the figure is in the act of moving. Of the four hands, the lower right one should keep the *bāṇa* (here the word *bāṇa* seems to mean a sort of stick used in exciting the membrane of a sort of drum) while the lower left hand should keep a drum named *ḍhakkā*. The upper right hand should be stretched out and its hand held in the *kaṭaka* pose near the mouth of the deer and in the upper left hand should be the *kankāḷadaṇḍa* or the staff on which the bones of the arms and

55. Of the examples described, *ḍamaru* in the upper right hand, and *śūla* in the upper left found in Nos. 1, 2, 4, 6 and 12 are in accordance with the requirements of the texts. The lower right hand feeding the *mṛga* and the lower left on the begging bowl of the dwarf are common to Nos. 1, 2, and 4 but this is not mentioned in the texts. *Kapāla* in the lower left hand found in Nos. 6, 7, 8 and 12 is in accordance with the requirements of the texts. *Mṛga* in the upper right hand and *ḍamaru* in the upper left found in No. 11 and *paraśu* in the upper right hand and *mṛga* in the upper left found in No. 13 are unknown to the texts. The presence of Viṣṇu and Brahmā on either side of Bhikṣāṭanamūrti in No. 13 is peculiar.

the legs of the murdered person are tied up together by a rope and ornamented with the feathers of the peacock and a banner. The *kankāḷadaṇḍa* should be placed horizontally on the left shoulder, one end being held, as already noticed, by the upper left hand. He should be wearing a pair of wooden sandals on his feet and the whole of this curious get-up should be finished with a number of snake ornaments distributed all over the body. He should be surrounded by a number of women and the goblins represented variously as dancing, singing and in other attitude; one of the goblins should carry on his head a large vessel for storing the food received in alms and be on the left of Śiva. Of the women who surround Śiva, some should appear to be completely possessed of irrepressible love for him, some others blessing him, while still others serving in his vessel food ladled out from another with a spoon. Out of lust for Śiva the clothes of the women should appear slipping down their loins. There should also be hosts of *riṣis*, *dēvas*, *gandharvas*, *siddhas*, *vidyādharas* every where around Śiva, with arms crossed on the chest in *añjali* pose. The god Vāyu should sweep the streets before Śiva, Varuṇa should sprinkle them with water, the other *dēvas* should shower flowers on him, the *riṣis* should praise him by repeating the *Vēdas*, Sūrya and Candra should carry umbrellas over his head and the celestial musicians Nārada and Tuṁburu should sing songs to the accompaniment of musical instruments.[56]

1. On the south wall of the *garbhagṛha* of the Śiva temple near Pātāḷagaṅgā, Śrīśailam. The god stands on *pādukas* in *dvibhaṅga* holding *ḍamaru* in the upper right hand, *kankāḷadaṇḍa* across the shoulders with the upper left hand. He keeps the lower right hand in the *kaṭakā* pose and stretches it towards the deer which stands to bottom right and carries a snake in the lower left hand. He wears a *jaṭāmakuṭa* with a *kapāla* in the centre and *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and girdle. He is naked. There is a dwarf blowing a bugle to the bottom right.

2. On the outer side of the back wall of the *garbhagṛha* of the Santānamallēśvara temple, Puṣpagiri (Pl.LIV-1). The god stands on *pādukas* with the right leg bent at the knee and the left leg stiff. He has four hands, feeds the *mṛga* with the upper right hand and holds *kankāḷadaṇḍa* horizontally on the shoulders with the upper left hand. He holds *ḍamaru* with the lower left hand and beats on it with a stick held in the lower right hand. His *jaṭas* are secured in a knot above his head and he wears *makarakuṇḍalas* on the ears, *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle and *ardhōruka*. A dwarf holding a begging bowl on his head stands to the bottom left of Śiva. To the left of the dwarf are two women standing. The woman immediately to the left of the dwarf is ladling out rice into the vessel held by the dwarf by means of a ladle. As required by the story the entire *sārī* has slipped down her thighs and only the top end is seen lying across her legs leaving the body and breast absolutely bare. Her left hand is bent at the elbow across her stomach, the fingers stretched forward, the tips of nails almost touching the edge of the *sārī*. But she does not even try to hold it up because she knows that it is useless to do so unless she drops the ladle in the other hand and tries to dress herself. It is absolute non-chalance and utter indifference of her expression that prevents any suggestion of obscenity in the scene. Her gracefully bent head looks neither at Śiva nor at the dwarf but just at the big vessel on the dwarf's head. The cloth worn by the other women too, is shown slipping down. The women are adorned with abundant jewels and are handsome in appearance.

3. On the wall to the right of entrance of the *garbhagṛha* of the Śiva temple, near Pātāḷagaṅgā, Śrīśailam. Śiva stands with his left leg firmly planted on the ground and the right slightly bent suggesting walking. He feeds the *mṛga* with the upper right hand, holds *triśūla* in the upper left hand, *ḍamaru* in the

56. *Hindu Ico.*, II-1, pp. 303-305.

lower left hand and a short stick in the lower right hand and beats on the drum with it. He wears *jaṭāmakuṭa*, with Gaṅga and crescent moon in it, *makara* and *cakra kuṇḍalas*, *graivēyakas*, *channavīra* and *yajñōpavīta*. To his left is a dwarf carrying the begging bowl on his head. To the left of the dwarf is a woman standing ladling rice into the begging bowl of the dwarf. To the right of the god is a woman presenting a child to him.[57]

7. Bhairava

The *Viṣṇudharmōttara* states that Bhairava should have a flabby belly, round yellow eyes, side tusks and wide nostrils and should be wearing a garland of skulls. He should have several arms carrying several weapons and should be represented as frightening Pārvatī with a snake. The Vaṭuka-Bhairava form should have eight arms in six of which are to be *khaṭvāṅga*, *pāśa*, *śūla*, *ḍamaru*, *kapāla* and snake; while one of the remaining hands should carry a piece of flesh and the other should be held in the *abhaya* pose. By the side of Bhairava, there should be a dog of the same colour as that of its master. This description of the *Vaṭuka-Bhairava* image is given in the *Rūpamaṇḍana*.[58] The *Vaṭuka-Bhairavakalpa* states that Bhairava should carry *śūla*, *pāśa*, *ḍamaru* and *kapāla* and be riding a dog.

Eight examples of the image of Bhairava are described below.

1. On a pillar in the four-pillared *maṇṭapa* to the east of the Hundred pillared *maṇṭapa* in the Kāḷahastīśvara temple, Kāḷahasti. The deity stands in *samabhaṅga* before a dog holding *ḍamaru* in the upper right hand, *triśūla* in the upper left, sword in the lower right and *kapāla* in the lower left hand. He wears *Jaṭāmakuṭa* and other ornaments.

2. On a pillar in the Hundred pillared *maṇṭapa* of the Kāḷahastīśvara temple, Kāḷahasti. The god stands before a dog holding *mṛga* in the upper right hand, *ḍamaru* in the upper left *Khaḍga* in the lower right and *kapāla* in the lower left hand. He wears *Jaṭāmakuṭa*, *makara* and *cakra kuṇḍalas*, two *graivēyakas* *yajñōpavīta* and *channavīra* and is nude.

3. In the same place. The deity stands in *dvibhaṅga* and has four hands. He holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, sword in the lower right and *kapāla* in the lower left hand. He wears a *jaṭāmakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and a snake as *kaṭisūtra* round the waist zone. The deity is nude and has a terrific appearance. To his left is a dog standing on its hind legs with the head raised up.

4. On a pillar in the *maṇṭapa* in front of the *gōpura* of the Kāśīviśvēśvara temple, Kāḷahasti. The deity stands in *samabhaṅga* before a dog and has four hands. He holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, sword in the lower right and *kapāla* in the lower left hand. He is nude and is adorned with a *jaṭāmakuṭa*, with a few matted locks of hair spread to the sides, long necklace of bells and other ornaments. To show the terrific aspect of the deity, the eyes are made round and two large side-tusks are added.

5. On the north wall of the *garbhagṛha* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Standing before a dog, in *dvibhaṅga*, the god holds *triśūla* in the upper right hand, *ḍamaru* in the upper left,

57. Of the three examples of Kankāḷamūrti, the contents and hand positions in Nos. 2 and 3 are in accordance with the requirements of the texts. In No. 1, the *Kankāḷadaṇḍa* held in the upper left hand is in accordance with the requirements of the texts but the contents in the other hands differ.

58. *Hindu Ico.*, II-1. pp. 177, 178.

sword in the lower right and *kapāla* in the lower left. He is nude and wears wooden sandals. His *jaṭas* are arranged in a circle, or *maṇḍala* and wears *cakra* and *makara kuṇḍalas, graivēyakas,* girdle and *kapālamāla.* There is a snake to bottom right.

6. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing on *pādukas* in *tribhaṅga,* this nude deity holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, sword in the lower right and *kapāla* in the lower left hand. A skull hangs from the lower left hand. Surrounding the head is a *Jaṭāmaṇḍala.* He wears *makarakuṇḍalas, graivēyakas* and *kapālamāla.* A serpent is shown to bottom left. A woman stands to bottom right and another to bottom left.

7. Built into the wall of the pillared verandah to the south of the entrance of the courtyard of the Bhramarāṁbā shrine in the Mallikārjuna temple, Śrīśailam. The god stands on *pādukas* in *tribhaṅga* and has four hands. He holds *ḍamaru* in the upper right hand, *triśūla* in the upper left, sword in the lower right and *kapāla* in the lower left hand. There is a snake to bottom right and dog to the left. He wears a garland of skulls reaching up to the knees and other ornaments.

8. On the north *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This nude deity stands in *dvibhaṅga,* holding *triśūla* in the upper right hand, *ḍamaru* in the upper left, sword in the lower right and a human head in the lower left hand. His *jaṭas* spread loosely to the sides. He wears *cakrakuṇḍala* on the right ear, *sarpa kuṇḍala* on the left ear, and *kapālamālā* reaching up to the knees. There is a snake to right and dog to left below.[59]

8. Śarabhēśamūrti

Śarabhēśamūrti is an ugra form of Śiva found veiy rarely in sculpture.

The circumstances under which Śiva assumed this form are as follows—Viṣṇu in his Narasiṁhāvatāra destroyed the *asura,* Hiraṇyakaśipu, who was causing great annoyance to the gods. Even after the destruction of the *asura,* the wrath of Viṣṇu did not abate. The *dēvas* approached Śiva for succour and Śiva promised them help. He at once assumed the form of a Śarabha, an animal with two heads, two wings of resplendent beauty, eight lion's legs with sharp claws, and a long tail. Making dreadful noise the Śarabha approached Narasiṁha, caught hold of him and tore him up. He wore the skin of Narasiṁha as his garment and the head, on his chest or as some accounts have it, on his *makuṭa* as an ornament. Viṣṇu came to his senses and retired, after praising Śiva, to his own abode, Vaikuṇṭha. Śiva came thenceforth to be known as Śarabhēśamūrti or Siṁhaghnamūrti.[60]

Śarabhēśamurti is described in the *Kāmikāgama* as follows: The body of Śarabhēśa is that of a bird of golden hue and should have two wings which should be uplifted. He has two red eyes, four legs resembling those of the lion resting upon the ground and four others with sharp claws kept lifted upwards, and an animal tail. The body above the loins should be that of a human being but the head should be that of lion and be adorned with a *kirīṭamakuṭa.* He should be terrific in appearance and have side-tusks. He

59. All the eight examples of Bhairava described above come under the Vaṭuka-Bhairava form but in none is Bhairava seen with eight arms as required by the *Rūpamaṇḍana.* Gōpinātha Rāo described four images of Vaṭuka-Bhairava, in none of which Bhairava is shown with eight hands (*Hindu Ico.* II-1, pp. 178, 179). *Ḍamaru, śūla* and *kapāla* found in the examples described above are in accordance with the requirements of the *Vaṭṭuka-Bhairavakalpa.*

60. *Hindu Ico.* II-1, pp. 170, 171.

should be shown as carrying Narasiṁha with two of his legs. The figure of Narasiṁha should be the ordinary form of a human being with the hands held in *añjali.* [61]

The solitary example of Śarabhēśamūrti described here is found on the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is depicted in four sections. In the first, Śarabhēśa is shown with a lion's body from below the waist and that of a man above. He has twelve hands and is shown with a ferocious pointed beak. Narasiṁha has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the two lower hands hanging. In the second section, they are shown engaged in hand-to-hand fight. Here Śarabhēśa is shown with two heads. In the third stage, Śarabhēśa lays Narasiṁha prostrate and tramples upon him. In the fourth or final stage, Narasiṁha is shown in his original form of Viṣṇu. He stands in *samabhaṅga* and holds *śaṁkha* in the upper right hand, *cakra* in the upper left, sword in the lower right and a long object in the lower left hand.[62]

II. Gaṇapati

The texts mention several varieties of this deity. These forms can be generally divided into *Sthānaka*, *Āsīna*, *Nṛtta*, *Yānaka* and *Dēvīsahita*.

(*a*) *Sthānakamūrti* (Standing forms)

One popular variety of the images of Gaṇapati is Prasanna-Gaṇapati which is described as a standing figure with either a few bends in the body or perfectly erect. One authority states that the figure should stand in *samabhaṅga*. The bends, when found are generally three. He should carry *pāśa* and *aṅkuśa* in the upper hands, while the remaining two are to be in the *varada* and *abhaya* poses. Another variety is Hāridrā-Gaṇapati or Rātri-Gaṇapati. Hāridrā-Gaṇapati should be shown with four arms and three eyes and hold *pāśa*, *aṅkuśa*, *mōdaka* and *danta*.[63]

1. On the south *gōpura* of the Rāmaḷiṅgēśvara temple, Tāḍpatri. Standing in *samabhaṅga* the god holds *aṅkuśa* in the upper right hand, *pāśa* in the upper left, keeps the lower right hand in *abhaya* and holds a broken tusk in the lower left hand. He is adorned with *kirīṭamakuṭa*, *nāga-udarabandha* and *pūrṇōruka*. The trunk is curled and hanging in the front.

2. On the north *gōpura* of the same temple. Standing in *samabhaṅga*, the god holds *aṅkuśa* in the two upper hands, arrow in the lower right hand and bow in the lower left. He wears *kirīṭamakuṭa*, *nāga-udarabandha* and other ornaments.

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61. *Hindu Ico.*, pp. 172, 173.

62. Among published examples of Śarabhēśamūrti, two may be mentioned here. The first specimen is from Dārāsūram. In this, Śarabhēśa is shown standing on the stomach of Narasiṁha who is lying prostrate with his two hands clasped in *añjali*. Śarabhēśa is represented as having two legs, the body and the face of a lion, a tail, two human arms and two wings. There are some celestials hovering above. (Kriṣṇaśāstri - *South Indian Images of Gods and Goddesses*, Fig. 94).

The second specimen is a bronze image in the Śiva temple at Tribhuvanam. In this example, Śarabhēśa is represented as having three legs, the body and the face of a lion, a tail and four human arms. He holds *paraśu* in the upper right hand, *mṛga* in the upper left, *pāśa* in the lower right and *agni* in the lower left hand. He has pinioned Narasiṁha with his front leg. Narasiṁha has eight arms and is struggling against his adversary (*Hindu Ico.*, I.Pl. E. Intro. and Vol. II-1, p. 174.)

63. *Hindu Ico.*, I-1, pp. 57, 58.

3. On the north *gōpura* of the same temple. The god stands in *samabhaṅga* and holds arrow in the upper right hand, bow in the upper left, *paraśu* in the lower right and sword in the lower left hand. He wears *kirīṭamakuṭa*, *nāga-udarabandha* and other ornaments.

4. On the south *gōpura* of the same temple. The god stands in *dvibhaṅga*, and holds *paraśu* in the upper right hand, *pāśa* in the upper left, arrow in the lower right and bow in the lower left hand. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *nāga-udarabandha* and *pūrṇōruka*.

5. On a pillar in the *kalyāṇamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. The deity stands with the right leg stiff and the left slightly bent at the knee and has four hands. He holds *paraśu* in the upper right hand, *pāśa* in the upper left, and keeps the lower right in *śukatuṇḍa* pose and the lower left at *kaṭi*. He wears *kirīṭamakuṭa* and several other ornaments and the trunk is curled in the front (Pl. LIV-2).

(*b*) *Āsīnamūrti* (Seated forms)

1. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. The god is seated holding *pāśa* in the upper right hand, *aṅkuśa* in the upper left, broken tusk in the lower right, and *mōdaka* in the lower left hand. He wears *kirīṭamakuṭa*, *kēyūras*, *yajñōpavīta*, *nāga-udarabandha* and *pūrṇōruka*. The mouse appears on the pedestal below the feet of the god.

2. In the same place. The god is seated holding *paraśu* in the upper right hand, *pāśa* in the upper left, broken tusk in the lower right and keeps the lower left on a heep of sweets.

3. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. The god is seated and holds *paraśu* in the upper right hand, *pāśa* in the upper left, *ḍanta* in the lower right and *mōdaka* in the lower left hand. The tip of the trunk rests on the *mōdaka*.

(*c*) *Nṛttamūrti* (Dancing forms)

The Nṛtta-Gaṇapati image should have eight hands, in seven of which should be held *pāśa*, *aṅkuśa*, cakes, *kuṭhāra* (a kind of axe), *danta*, *valaya* (a quoit), and *aṅgulīya* (a ring); the remaining hands should be freely hanging so as to be helpful in the various movements of the dance. The left leg should be slightly bent, resting on the *padmāsana*, and the right leg also bent and held up in the air.[64]

Six examples of the Nṛtta-Gaṇapati images are described below.

1. On a pillar in the *mukhamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. Standing with the right leg bent at the knee and resting on the ground and the left leg slightly bent at the knee and raised in the *Bhujaṅgalalita* pose, the deity holds *aṅkuśa* in the upper right hand, *pāśa* in the upper left, keeps the lower right in *kaṭakā* with a flower in it and holds *mōdaka* in the lower left hand. He wears *karaṇḍamakuṭa*, *yajñōpavīta*, *nāga-udarabandha* and *pūrṇōruka*.

2. On the north *gōpura* of the Rāmaliṅgēśvara temple, Tāḍpatri. Standing with the right leg bent at the knee and resting on the ground and the left leg slightly raised, the god holds *śūla* in the upper right hand, *pāśa* in the upper left, *paraśu* in the lower right and *śakti* in the lower left hand.

64. *Hindu Ico.*, I-1, p. 59.

3. On the south *gōpura* of the same temple. Standing with the left leg kept stiff and the right one bent at the knee and slightly raised up, he holds *triśūla* in the upper right hand, *danta* in the upper left, *akṣamālā* in the lower right hand and book in the lower left. The trunk is curled in the front.

4. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Dancing in the *Bhujaṅga-lalita* pose, the god holds *pāśa* in the upper right hand, *aṅkuśa* in the upper left, keeps the lower right in *abhaya* and the lower left in *karihasta*. He wears *kirīṭamakuṭa*, *graivēyakas* and *pūrṇōruka*. There is a woman playing *mṛdaṅga* to his right and another with her right hand raised in *vismaya* to the left.

5. On a pilaster in the lower section of the wall of the Kṛṣṇarāya-*gōpura* of the Kāḷahastīśvara temple, Kāḷahasti. The deity stands with his left leg slightly bent and resting on the ground and the right thrown across in *Bhujaṅgatrāsa* pose to the left side. He has four hands and holds *aṅkuśa* in the upper right hand and *paśa* in the upper left. The two lower hands are broken.

6. On a pillar in the *maṇṭapa* before the *gōpura* of the Kāśī viśvēśvara shrine, in the Kāḷahastīśvara temple, Kāḷahasti. Dancing with the left leg slightly bent at the knee and resting on the ground and the right leg slightly raised, the god holds *aṅkuśa* in the upper right hand, *pāśa* in the upper left, keeps the lower right in *abhaya* and holds *mōdaka* in the lower left hand.

(*d*) *Yānakamūrti* (Riding form)

On the north *gōpura* of the Ramālingēśvara temple of Tāḍpatri is a fine sculpture representing Gaṇapati riding a lion. The god has ten hands and holds *aṅkuśa,* arrow, and tusk in the upper right hands and *paraśu* and bow in the upper left hands. He keeps the lower right hand in *abhaya* and holds *mōdaka* in the lower left hand. The contents of the other hands are not clear. The tip of the trunk rests on the *mōdaka*.

(*e*) *Dēvī sahitamūrti* (Forms with Dēvī)

1. Lakṣmī-Gaṇapati

Lakṣmī-Gaṇapati should have eight hands, and carry in them parrot, pomegranate, lotus, water vessel of gold set with rubies, *aṅkuśa*, *pāśa*, *kalpakalatā*, and bud of the plant called *bāṇa*. Water should be shown to be flowing from the proboscis. This is the description given by Aghōraśivāchārya in his *Kriya-kramadyōti*. But the *Mantramahōdadhi* states that Lakṣmī-Gaṇapati should have three eyes and should hold in two of his hands *danta* and *cakra*, while another hand should be in the *abhaya* pose. Nothing is said about the fourth hand. Evidently the fourth arm is intended to hold Lakṣmī in embrace. It is stated also that the goddess Lakṣmī should be sculptured so as to be embracing Gaṇēśa with one of her arms; she should carry a lotus in another hand.[65]

1. On the north *gōpura* of the Rāmalingēśvara temple of Tāḍpatri (Pl. LV-1). Seated with the left leg folded and resting on the seat, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, *danta* in the lower right and passes the lower left round the back of the Dēvī and rests it on her buttocks. Dēvī is seated on Gaṇapati's folded left leg with both her legs hanging. She carries *nīlōtpala* in the right

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65. *Hindu Ico.*, I-1, p. 53.

hand, and keeps the left hand hanging. The god wears *kirīṭamakuṭa*, *nāga-udarabandha* and other ornaments. The mouse is shown on the front face of the seat below.

2. Uchchhiṣṭa-Gaṇapati

This form of Gaṇapati is described in the *Kriyākramadyōti* as follows—The deity should carry in his hands lotus flower, pomegranate, *vīṇa*, some quantity of paddy and *akśamāla*. According to the *Mantra-mahārṇava*, he should carry *bāṇa*, *dhanus*, *pāśa*, and *ankuśa* and should be seated upon the *padmāsana*, with a nude Dēvī and should be shown as if he is making attempts for coition. The *Uttara-Kāmikāgama* gives the following description. The deity should be seated and have four hands. In three of his hands, he should carry *pāśa*, *aṅkuśa* and a piece of sugarcane. The fourth hand should be touching the private parts of the naked figure of the associated Dēvī. The god should have three eyes and wear on the head a *ratnamakuṭa*. The nude Dēvī should be sitting upon his lap and be decked with all ornaments and have only two hands. The name of this goddess is Vighnēśvarī, and it is particularly stated that she should be sculptured beautifully. [66]

On the west *prākāra* wall of the Mallikārjuna temple of Śrīśailam is an extremely well-executed sculpture of Uchchhiṣṭa-Gaṇapati (Pl.LV-2). The god is seated on a *pīṭha* with his left leg folded and resting on the seat and the right leg bent at the knee and lifted up and has ten hands. He holds *pāśa*, *paraśu*, *nāga* and *dhanus* in the upper right hands and *kunta*, *śakti*, *nāga* and *dhanus* in the upper left hands. He keeps the lower right hand in *muṣṭi* and passes the lower left hand round the buttocks of the Dēvī who is seated on his left thigh. The Dēvī is seated with her left leg folded and the right hanging. She keeps her left hand hanging and embraces Gaṇapati with her right hand. Gaṇapati turns his trunk to the left and tickles with it the *yōni* of the Dēvī.[67]

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66. *Hindu Ico.*, I-1pp. 53-55.

67. Of the standing images of Gaṇapati described here, *pāśa* and *aṅkuśa* in the upper hands found in No. 1 are common to the Prasanna-Gaṇapati and Hāridrā-Gaṇapati forms.

The texts require that Nṛtta-Gaṇapati should be shown with his left leg resting on the seat and the right held up in the air and have eight hands (*Hindu Ico.* I-1, p. 59).

But in all the six examples described here the deity is shown with four hands. Among published examples, an image in the Bhīmēśvara temple of Drākṣārāma has four hands; the upper right hand holds *paraśu*, the upper left *triśūla*, the lower right hanging and the lower left holding *mōdaka* on which rests the tip of the trunk. (Dr. M. Rāma Rāo - *Eastern Chāḷukyan Temples of Āndhradēśa* - p. 22).

The yānakamūrti image is peculiar. Gaṇapati riding a lion should have five elephant heads, four facing the cardinal points and the fifth placed above those so as to be looking upwards. In the example described, the deity is shown only with one head. The contents in the hands also do not conform to the requirements of the texts (*Hindu Ico.* I-1, p. 57).

In the Dēvīsahitamūrti image *danta* and *cakra* in two out of the four hands are in accordance with the requirements of the texts.

III. Kumāra

The images of Kumāra may be shown as standing, or seated, or riding the peacock and with two, four, six, eight or twelve hands. He may also be shown with one or two Dēvīs.[68]

(a) *Sthāṇakamūrti* (Standing form)

On a pillar in the Hundred pillared *maṇṭapa* of the Kāḷahastīśvara temple, Kāḷahasti. Kumāra stands in *samabhaṅga* before a peacock, holding *ṭaṅka* in the upper right hand *vajra* in the upper left and keeping the lower right hand in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and other ornaments.

(b) *Āsīnamūrti* (Seated form)

On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Seated in *virāsana*, the god holds *vajra* in the upper right hand, *ṭaṅka* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and other ornaments.

(c) *Yānakamūrti* (Riding form)

1. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The god is seated on a peacock in *virāsana* and has four hands. He holds flag in the upper right hand and *pāśa* in the upper left, flag in the lower right hand and keeps the lower left hand in *varada*. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas* and *pūrṇoruka*.

2. On a pillar in the *maṇṭapa* before the *gōpura* of the Kāsīvīśvēśvara shrine, in the Kāḷahastīśvara temple, Kāḷahasti. The deity is seated on a peacock with his right leg hanging and the left leg bent at the knee, upraised and resting on the back of the peacock. He has four hands and holds *ṭaṅka* in the upper right hand, *vajra* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and other ornaments.[69]

3. On the *adhiṣṭāna* of the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The deity has six faces and twelve hands and rides the peacock. He is decorated with *kirīṭamakuṭas, graivēyakas,* hanging *hāras, udarabandha,* girdle and *pūrṇōruka* (Pl.LVI-1).

IV. Dēvī

(a) *Pārvatī*

According to the *Uttara-Kāmikāgama*, Pārvatī should have four arms and three eyes. She should hold *pāśa* and *aṅkuśa* in the two upper hands and keep the lower hands in *abhaya* and *varada*.[70]

1. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, this deity holds *triśūla* in the upper right hand, *ḍamaru* in the upper left and sword in the lower right hand. The lower left hand is broken. She wears *karaṇḍamakuṭa, cakrakuṇḍalas, kucabandha, graivēyakas,* girdle and *pūrṇōruka*.

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68. For details see, *Hindu Ico.*, II-2, pp. 424-432.
69. The contents and hand poses of the four handed examples described, do not tally with any of the combinations mentioned in the texts.
70. Dr. M. Rāma Rāo - *Śaivite Deities of Āndhradēśa*, p. 54.

2. On the north *gōpura* of the same temple. Standing in *samabhaṅga*, this goddess holds *aṅkuśa* in the upper right hand, *pāśa* in the upper left and keeps the lower right hand in *abhaya* and the lower left in *varada*. She is adorned with *kirīṭamakuṭa, cakrakuṇḍalas, graivēyakas, kucabandha*, girdle and *pūrṇōruka*.[71]

(*b*) *Durgā*

The goddess Durgā may have four, eight or more hands three eyes and be of dark complexion She should have a handsome look with a well developed bust, stout thighs and big hips. The head should be adorned with a *karaṇḍa-makuṭa*, and the body decked with all ornaments. She should carry *cakra* in the upper right hand, *śaṁkha*, in the upper left and keep the lower right in *abhaya* and the lower left in *kaṭakā* pose. The deity may be made to stand erect upon a *padmāsana* or on the head of a buffaloe, or be seated on the back of a lion. Her breasts should be bound with a snake. The *Suprabhēdāgama* mentions her as the dear younger sister of Visṇu and as emanating from the *Ādiśakti*. According to this work, she may have either eight or four hands; and when she has eight hands, they have to carry *śaṁkha, cakra, śūla dhanus, bāṇa, khaḍga, khēṭaka* and *pāśa*.[72]

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the goddess holds *paraśu* in the upper right hand, *pāśa* in the upper left, and keeps the lower right hand in *abhaya* and the lower left in *varada*. She wears *kirīṭamakuṭa, cakrakuṇḍalas, graivēyakas, kucabandha* girdle and *pūrṇōruka*.

2. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the goddess holds *mṛga* in the upper right hand, lotus in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. She wears *kirīṭamakuṭa* and other ornaments.

3. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the goddess holds *triśūla* in the upper right hand, keeps the lower right hand in *abhaya* and the lower left in *varada*. The upper left hand is broken. She is adorned with *kirīṭamakuṭa, kucabandha*, girdle and *pūrṇō-ruka*.

4. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga* the Dēvī holds *triśūla* in the upper right hand, *ḍamaru* in the upper left and sword in the lower right hand. The lower left hand is broken. She wears *kirīṭamakuṭa, graivēyakas, kucabandha* and *pūrṇōruka*.

5. On a pillar in the *maṇṭapa* before the *gōpura* of the Kāsīviśvēśvara temple, Kāḷahasti. This deity stands in *samabhaṅga*, and has four hands. She holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and the lower left at *kaṭi*.

6. On a pillar in the same *maṇṭapa*. The Dēvī stands before a lion in *samabhaṅga* and has four hands. She holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right hand in *abhaya* and the lower left in the *kaṭyāvalambita* pose. She wears *kirīṭamakuṭa, cakrakuṇḍalas*, two *graivēyakas, kucabandha* and *pūrṇōruka*.

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71. Of the two examples described, the contents in the hands of No. 1 do not tally with the requirements of the text, the contents in the hands of No. 2, are in adherence to the requirements.

72. *Hindu Ico*. I-2, pp. 341, 342.

7. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Riding a lion, the goddess holds *ḍamaru* in the upper right hand, *triśūla* in the upper left hand, sword in the lower right and keeps the lower left hand stretched forward. She wears *karaṇḍamakuṭa, cakrakuṇḍalas, graivēyakas, kucabandha* and *pūrṇōruka*.[73]

(c) *Mahiṣāsuramardanī*

The *Śilparatna* gives the following description of the Mahiṣamardanī or Mahiṣāsuramardanī image. The deity should stand in *tribhaṅga* and have three eyes, high breasts and a thin waist. She should have ten hands and hold *triśūla, khaḍga, śakti, cakra* and a stringed bow in the right hands, and *pāśa, aṅkuśa, khēṭaka, paraśu* and bell in the left hands. She should wear a *jaṭāmakuṭa* with the digit of the moon inside it. At her feet should lie the buffaloe with its head cut off and with blood gushing from its neck. From within this neck should be visible the half emerged real *asura* bound down by the *nāgapāśa* of the Dēvī. The *asura* should be made to carry a sword and a shield, although the Dēvī had already plunged the *triśūla* into his neck and he is bleeding profusely. The right leg of the Dēvī should be placed on the back of her lion and her left leg should touch the buffaloe-body of Mahiṣāsura.[74]

1. On a pillar in the Hundred pillared *maṇṭapa*, Kāḷahastīśvara temple, Kāḷahasti. The goddess stands behind a buffaloe and has four hands. She holds *cakra* in the upper right hand, *śaṁkha* in the upper left, and thrusts *triśūla* on the back of the buffaloe with the two lower hands. She wears *karaṇḍamakuṭa* and other ornaments.

2. On a pillar in a *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa* in the same place. The goddess stands on the buffaloe and has four hands. She holds *cakra* in the upper right hand, *śaṁkha* in the upper left, and thrusts the *triśūla* with the two lower hands into the back of the buffaloe. She wears *kirīṭamakuṭa, cakrakuṇḍalas, kucabandha* and *pūrṇōruka*.

3. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing with the left leg bent and resting on the body of the buffaloe and the right leg also resting on it but only the toes touching it, she has six hands. She holds *triśūla* in one upper right hand, and thrusts it into the body of the buffaloe. She holds *cakra* in one more upper right hand, *ḍamaru* and *śaṁkha* in two upper left hands. She holds a sword in the lower right hand and thrusts it into the head of the buffaloe. The lower left hand holds a shield. She wears *kirīṭamakuṭa, kēyūras, makarakuṇḍalas, hāra* and *pūrṇōruka*.

4. On the north wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri (Pl.LVI-2). Riding a lion, the goddess has six hands. The holds *cakra* and arrow in the upper right hands, *śaṁkha* and bow in the upper left hands, sword in the lower right hand and keeps the lower left on the left thigh. She wears *kirīṭamakuṭa, cakrakuṇḍalas, graivēyakas, kucabandha* and *pūrṇōruka*. The front legs of the lion are kept on the body of the buffaloe whose head is severed. The *asura* in human form issues out of the neck of the buffaloe.

5. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing with the left leg stiff and the right kept on the back of the buffaloe, this goddess has eight hands. She holds *cakra* and sword

73. Of the examples described, Nos. 5 and 6 resemble Vindhhyāvāsi-Durgā but one hand is in the *kaṭyāvalambita* pose and not in *varada*. *Triśūla, ḍamaru* and sword are common to Nos. 4 and 7. The two lower hands in *abhaya* and *varada* are common to Nos. 1, 2 and 3.

74. *Hindu Ico.* I-2, pp. 345, 346.

in two upper right hands, and catches the tail of the buffaloe with the third. She holds *śaṁkha* and shield in two upper left hands. The lower right hand thrusts a sword into the back of the buffaloe while the lower left thrusts one into its mouth.

6. On the north *prākāra* wall of the Mallikārjuna temple, Śrīśailam. The ferocious looking goddess stands in *tribhaṅga* resting her right foot on the ground and the left bent at the knee, placed on the back of the buffaloe. She has eight hands and holds *cakra*, arrow and sword in the upper right hands, and *śaṁkha*, bow and shield in the upper left hands. The lower right hand thrusts *triśūla* into the body of the buffaloe. The lower left hand holds a human head. There is a lion to bottom left. The goddess wears *kirīṭamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, *kucabaṅdha*, *pūrṇōruka*, *manjīras* and *pādavalayas*.

7. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing on the body of the buffaloe, the goddess has eight hands. She holds *cakra*, arrow and sword in the upper right hands, *śaṁkha*, bow and shield in the upper left hands. The lower right hand holds the *śūla* being thrust into the neck of the buffaloe, while the lower left hand catches its tail.

8. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing with the left leg stiff and the right raised and kept on the back of the buffaloe, the goddess has eight hands. She holds *cakra*, arrow and the tail of the buffaloe with the upper right hands, *saṁkha*, bow and the head of the buffaloe with the upper left hands and thrusts *triśūla* with the two lower hands into the head of the buffaloe. There is a lion to bottom right.[75]

(B) VAIṢṆAVA DEITIES

1. VIṢṆU

Viṣṇu is another popular deity of the Hindu Trinity. His images are found not only in temples exclusively dedicated to him but also in those dedicated to Śiva. As in the case of Śiva, the Epics and the *Purāṇas* contain a number of myths or legends about this god. These also form themes of sculpture besides the main forms and subsidiary forms of Viṣṇu.

Images of Viṣṇu can be classified in several ways. On the basis of posture, they can be divided as *Sthānaka*, *Āsīna*, *Yānaka*, *Śayana* and *Nṛtta*. On the basis of general attitude they can be classified as *Yōga*, *Bhōga*, *Vīra* and *Abhicārika*. On the basis of accompanying deities and devotees they can be divided into *Uttama*, *Madhyama* and *Adhama*. Again, there are twenty four standard forms of Viṣṇu like Kēśava. Nārāyaṇa etc., which are differentiated from each other on the basis of the position and contents of the hands. In most examples however the god is either alone or accompanied by one or two Dēvīs. The *parivāradēvatas*

75. The examples described include the four handed, six handed and eight handed varieties. In none of the examples, is the Dēvī shown with ten hands as required by the texts.

Among published examples, one, found in the Vaital Dēul at Pūri, belonging to about 1000 A. D., is of the following description. The goddess stands with the left leg resting on the ground and the right raised up and kept on the right shoulder of Mahiṣa. She has eight hands and holds sword, arrow and *śakti* in three of the right hands and thrusts the *triśūla* into the right shoulder of the demon with one more right hand. She holds *khēṭa*, bow and serpent in three of the left hands and caught hold of the face of the demon with one more. The demon has the body of a human and the face of a buffaloe and two human hands. To bottom left is a lion biting the right shoulder of the demon (Zimmer—*The Art of Indian Asia*, Vol. 2, Pl, 326.)

or attendant deities are located in separate shrines. It is only in the case of the Śayanamūrti or the reclining image that the attendant deities, sages and demons are generally found.[76]

(*a*) *Sthānakamūrti* (Standing forms)
(*Kēvala type*)

1. On the east wall of the *mukhamaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and many ornaments.

2. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas* and *pūrṇōruka*.

3. On a pillar in the *Kalyāṇamaṇṭapa* of the Vīrabhadra temple, Lēpākṣi. The deity stands in *samabhaṅga* and has four hands, the upper right holding *cakra* and upper left holding *śaṁkha*. He keeps the lower right hand in *abhaya* and the lower left in *varada*. He is decorated with *kirīṭamakuṭa, makara-kuṇḍalas, graivēyakas, channavīra*, girdle with *siṁhalalāta* buckle, *pūrṇōruka* and *pādavalayas*.

4. On a pillar of the pavilion in the *Kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Standing with the right leg stiff and the left leg slightly bent the deity has eight hands, the three upper right hands holding *cakra*, arrow and sword and the three upper left hands holding *śaṁkha, dhanus* and *khēṭa*. The contents of the two lower hands are broken. He wears *kirīṭamakuṭa*, three *graivēyakas, channavīra, yajñōpavīta* and *pūrṇōruka*.[77]

(*b*) *Āsinamūrti* (Seated forms)

Seated images of Viṣṇu may be classified as (1) Yōga, (2) Bhōga, (3) Vīra and (4) Abhicārika forms. Among these again is a further classification into *Uttama, Madhyama* and *Adhama*. In the Bhōga form, the deity should be seated on a *siṁhāsana* with his consorts Śrī and Bhū on the right and left respectively. He should carry *cakra* in the upper right hand, *śaṁkha* in the upper left, keep the lower right either in *abhaya* or in *varada* and the lower left upon the lap or in the *siṁhakarṇa* pose. If he is shown in company with the images of Brahmā, Śiva, the sages, and the *kinnaras*, the image will be that of Bhōga type of the Uttama variety.[78]

Four examples of the Bhōga type of the āsīnamurti are described below.

1. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. The god is seated on Ādiśēṣa with the right leg bent at the knee and resting on the serpent and the left bent and upraised with its foot resting on the serpent. He holds *śaṁkha* in the upper right hand, *cakra* in the upper left and keeps the lower right in *abhaya* and stretches the lower left resting it on the left knee.

76. For details see *Hindu Ico.*, I-1, pp 73-80

77. Of the examples of *sthānakamūrti* described, Nos. 1, 2 and 3 conform to the *adhama-bhōga-sthānakamūrti* image of Viṣṇu, but the lower left hand is in *varada* instead of being held in the *kaṭyāvalaṁbita* pose No. 4, an eight handed variety, is not mentioned in the texts.

78. *Hindu Ico.* I-1, pp 85-90

2. On the east wall of the *mukhamaṇṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Seated on Ādiśēṣa in *Vīrāsana* the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. There are five hoods of the serpent above his head.

3. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Seated in *Vīrāsana* on Ādiśēṣa, the god holds *śaṁkha* in the upper right hand, *cakra* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*. Above his head are the five hoods of the serpent.

4. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Seated in *padmāsana*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *yajñōpavīta*, *channavīra*, girdle and *pūrṇōruka*. [79]

(*c*) *Yānakamūrti* (Riding form)

Two examples of Viṣṇu riding Garuḍa are described below.

1. On a pillar in the pavilion of the *Kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. The god rides Garuda and has eight hands. Three upper right hands hold *śaṁkha*, *dhanus* and *khēta*. The lower right hand is in *abhaya* and the lower left at *kaṭi*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *channavīra* and *pūrṇōruka*.

2. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. The god rides Garuḍa and has four hands. He holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He is adorned with *kirīṭamakuṭa*, *makarakuṇḍalas*, *kēyūras*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*.

(*d*) *Śayanamūrtis* (Reclining forms)

There are four varieties among the śayanamūrti or reclining images of Viṣṇu—(1) Yōga, (2) Bhōga, (3) Vīra and (4) Abhicārika. The Bhōga-Śayanamūrti image may have either two or four arms. It should be recumbent, with a fourth of the body slightly raised and the remaining three-fourths lying flat upon the serpent-bed. One of the right hands should be made to touch the *kirīta* or be stretched towards the head. One of the left hands is to rest upon the thigh. Goddess Lakṣmi should be seated near the head of the recumbent figure, so as to be in contact with his shoulders. This goddess should have in her right hand a lotus and keep her left hand in the *kaṭaka* pose. Bhū should be shown seated near the feet of Viṣṇu so as to make her touch his left foot. She should hold a *nīlōtpala* in her right hand and keep the left hand in the *kaṭaka* pose. Mārkaṇḍēya should be there seated on the right side and corresponding to it on the left, there should be Bhṛgu. On the south wall should be sculptured the figure of Brahma and on the north wall that of Śiva, both of them in the sitting posture. Near the feet of the central image of Viṣṇu the demons Madhu and Kaiṭabha should be shown in a ferocious attitude indicating their tendency o rush into violent action, their legs below the knees being hidden within the waves of the ocean. Brahmā should be seated on the lotus which issues from the navel of Viṣṇu ; on his right there ought to be the five Āyudha-puruṣas and Garuḍa. Above the figure of Garuḍa on his right there should be the figure of Sūrya.

79. All the four images described, come under *bhōga-Āsīna-mūrti* of the *adhama* class.

Similarly to the left of Brahma there should be shown the Asvinī-dēvatas, Tuṁburu and Nārada, represented as young children, and also Candra, the moon. Besides these there should also be the guardian deities of the eight quarters and Apsaras waving *cāmaras*. A group of gods and votaries as described above makes the central figure of Bhōgaśayanamūrti belong to the *Uttama* class. If the figures of Tuṁburu and Nārada and Dikpālas be absent, it would belong to the *Madhyama* class ; and if the figures of the *pūjakamunis* and the *Apsara* damsels be further wanting in the group, it would then belong to the *Adhama* class.[80]

Three examples of the Bhōga Śayanamurti image are described below.

1. On the *gōpura* of Venkaṭaramaṇa temple, Tāḍpatri. Viṣṇu is lying on the serpent resting the upper right hand below the head, keeping the upper left hand stretched parallel to the left thigh. He holds *cakra* in the lower right hand and keeps the lower left stretched parallel to the body. Brahma is seated on a lotus issuing out of the navel of Viṣṇu. Two Dēvīs are seated at the feet of the god.

2. On a pillar in the pavilion of the *Kalyāṇamanṭapa* of the Gōvindarāja temple, Tirupati. Visṇu is reclining on the serpent with five hoods and the body in several coils. Viṣṇu has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right below the head and rests the lower left hand upon the left thigh. He wears *kirīṭamakuṭa*, *graivēyakas*, *channavīra*, girdle and *pūrṇoruka*. Brahma with three faces is seated in the middle of the lotus issuing from the navel of Viṣṇu. Brahmā has four hands and wears *kirī ṭamakuṭa*. Śrī and Bhū are seated at the feet of Viṣṇu.

3. On a pillar in the *mukhamanṭapa* of the main shrine, Mādhavarāyasvāmi temple, Gōranṭla, Viṣṇu is reclining on the serpent who is shown as having five heads and the body in three coils. Viṣṇu holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right hand in *abhaya* and stretches the lower left parallel to the body so as to rest upon the thigh. Above this image of Viṣṇu there is the figure of Brahma three faced, seated in the middle of the lotus issuing from the navel of Viṣṇu, Śrī and Bhū are seated at the feet of the god. The god wears *kirīṭamakuṭa*, *graivēyakas*, *yajañōpavīta*. *channavīra*, girdle and *pūrṇōruka*.[81]

(*e*) *Nṛttamūrti* (Dancing forms)

This rare sculpture is found on a pillar in the pavilion in the *Kalyāṇamanṭapa* of the Gōvindarāja temple, Tirupati. Standing with the right leg bent at the knee and resting on the prostrate body of a person corresponding to the *Apasmārapuruṣa* below the Naṭarāja form and the left leg bent at the knee and lifted up to the level of the right knee in the *Bhujaṅgatrāsa* pose, this god has six hands. The two upper hands hold *cakra* and *bāṇa*, while the two upper left hands hold *śaṁkha* and *dhanus*. The lower right hand is broken and the lower left is stretched to the left. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*. The prostrate person below keeps his hands in *añjali*. (Pl. LVI—3).[82]

(*f*) *Dēvī sahitamūrti* (Forms with Dēvi)

Viṣṇu is also shown in company with Lakṣmi, his consort. The goddess is generally seated on the thigh of the god. The right hand of the goddess should be thrown round the neck of Viṣṇu, whose

80. *Hindu Ico.* I-1, pp. 92-94.
81. All the three examples described come under the *Bhōga-Śayanamūrti* image of the *adhama* variety.
82. Descriptions of this image are not given in the texts. This is a very peculiar example.

left hand in turn should be made to pass round her waist. In her left hand, Lakṣmi should hold a lotus. Siddhi should stand near Lakṣmi and Viṣṇu with *camara* in her hand. Garuḍa should be shown to bottom right. The Āyudhapuruṣas representing the *śaṁkha* and *cakra* should stand by the side of Viṣṇu. In front there should be seated two worshippers, Brahma and Śiva, with their hands held in the *añjali* pose. This is the Lakṣminārāyaṇa form as described in the Sanskrit texts.[83]

1. On a pillar in the *mukhamaṇṭapa* of the main shrine, Kalyāṇavenkaṭēśvara temple, Nārāyaṇavanam. Seated in *vīrāsana*, with the right leg bent at the knee and hanging and the left leg bent at the knee and kept on the seat, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī. He wears *kirīṭamakuṭa* and other ornaments. Dēvī is seated on the folded left thigh of the god with both her legs hanging. She holds lotus in the left hand and passes the right hand round the back of the god.

2. On the *gōpura* of the Venkaṭaramaṇa temple, Tāḍpatri. Seated in *vīrāsana*, the god holds *śaṁkha* in the upper right hand, *cakra* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her left thigh. Dēvī is seated on the left thigh of the god with both her legs hanging, holding a flower in the right hand and keeping the left hanging.

3. On a pillar in the *mahāmaṇṭapa* of the main shrine, same temple. Viṣṇu is seated in *vīrāsana* holding *cakra* in the upper right hand, *śaṁkha* in the upper left and keeping the lower right in *abhaya* and passing the lower left round the back of the Dēvī. Dēvī is seated on the left thigh of the god with both her legs hanging and resting on a lotus. She holds a lotus in the right hand and keeps the left hanging.

4. On a pillar in the *kalyāṇamaṇṭapa* of the Cennakēśava temple at Mārkāpuram. Viṣṇu is seated in *vīrāsana*, and holds *cakra* and *śaṁkha* in the two upper hands and keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī. The Dēvī is seated on the folded left thigh of the god and holds lotus in her right hand and keeps the left hand hanging.

5. On a pillar in the *mahāmaṇṭapa* of the main shrine, Lakṣmīnarasiṁha temple, Kadiri. Viṣṇu is seated on a *pīṭha* with the right leg hanging and the left bent at the knee and resting on the seat. Lakṣmi is seated on the left thigh of the god, with both her legs hanging. Viṣṇu has four hands, the upper right holding *cakra* and the upper left *śaṁkha* and the lower right in *abhaya* and the lower left passes round the back of the Dēvī and rests on her left thigh. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñopavīta* and *pūrṇōruka*. Dēvī passes her right hand round the back of the god and holds a flower in the left hand.

6. On a pillar in the pavilion of the *kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Viṣṇu is seated in *vīrāsana* on a *pīṭha* and holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right hand in *abhaya* and passes the lower left round the back of the Dēvī. Lakṣmī is seated on the folded left thigh of the god with both her legs hanging and passing the right hand round the back of the god. The god wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*. The goddess is also adorned with a number of ornaments (Pl. LVII—1).[84]

83. *Hindu Ico.* I-1, pp. 258, 259.

84. In all the examples described, *śaṁkha*, and *cakra* instead of being represented by their personified forms, as required in the *Viśvakarma-Śāstra,* are shown as actual weapons.

(g) *Pratyēkamūrtis* (Special froms)

(a) The 24 Forms

Viṣṇu is known by a thousand names, popularly mentioned as Sahasra-nāmas, found in the Anuśāsana-parva of the Mahābhārata. Among these names, twenty four, starting with Kēśava and ending with Kṛṣṇa are considered to be most important.

Each of these forms, denoted by these twenty four names should show the god standing in *samabhaṅga* with four hands and adorned with *kirīṭamakuṭa* and other ornaments. These different forms can be obtained by a permutation and combination of the *śaṁkha*, *cakra*, *gada* and *padma* in the four hands.[85]

Of the twenty four forms, examples tallying with the textual descriptions of Kēśava, Mādhava, Hṛṣīkēśa and Hari are found in the temples under study and are described below.

Kēśava : On the *gōpura* of the Cennakēśavasvāmi temple, Mārkāpuram. Standing in *samabhaṅga*, the god holds *śaṁkha* in the upper right hand, *cakra* in the upper left and keeps the lower right in *abhaya* and holds *gadā* in the lower left hand. He wears *kirīṭamakuṭa* and several ornaments.[86]

Mādhava : On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Standing in *samabhaṅga*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, *gadā* in the lower right and keeps the lower left in *abhaya.* He wears *kirīṭamakuṭa* and other ornaments.[87]

Hṛṣikēśa: On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds *cakra* in the upper right hand, *padma* in the upper left and *padma* in the lower right and *śaṁkha* in the lower left hand. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle and *pūrṇōruka*.[88]

Hari : On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds *cakra* in the upper right hand, *padma* in the upper left, *śaṁkha* in the lower right and *padma* in the lower left. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *channavīra*, girdle and *pūrṇōruka*.[89]

(b) The Daśāvatāras of Viṣṇu
The Matsyāvatāra

The Bhāgavata Purāṇa gives the following account of the origin of the fish or Matsya avatāra of Viṣṇu: "Being thus addressed by Viṣṇurāta, the divine Badrāyani related the deed of Viṣṇu achieved by

85. *Hindu Ico.* I-1, pp. 227-230.

86. According to the texts, Kēśava should hold *padma* in the lower right hand (*Ibid*, pp 229, 230), but in the example described, the lower right hand is in *abhaya.*

87. The texts require Mādhava to hold *padma* in the lower left hand(*Ibid.*), but in the example described, the lower left hand is in *abhaya.* Among the published examples, a stone image at Bēlūr, belonging to the Hoyasala period conforms to the requirements of the texts. (*Hindu Ico.* I-1, Pl, LXX).

88. Hṛiṣīkēśa should hold *gadā* in the lower right hand, according to the texts, (*Ibid.*,) but in the example described, there is *padma* in the lower right hand.

89. Hari should hold *gadā* in the lower left hand (*Ibid.*,) but in the example described, there is *padma.* Among published examples, a stone image at Bēlūr, belonging to the Hoyasala period tallies with the requirements of the texts (*Ibid.*, Pl. LXXI).

him in the form of a fish. At the end of the past *kalpa* there was a Brahmā, that is, there was a partial dissolution of the Universe, in which the earth and the other worlds, became submerged under the ocean. Then the powerful Hayagrīva (a *rākṣasa*), coming near, snatched away the Vēdas which had proceeded from the mouth of the creator, who from the drowsiness, which had come on through lapse of time, had become disposed to go to sleep. On discovering this deed of Hayagrīva, the chief of the Dānavas, the divine lord Hari took the form of a saphari fish and recovered the Vēdas."[90]

The image of Matsya may be made either like an ordinary fish, or in a form which is half fish and half man, the upper portion being that of man and the lower that of fish. The image is generally given four hands, two of which carry the *śaṁkha* and *cakra*, and the other two being held in *varada* and *abhaya* poses. The human half is generally decorated with all ornaments worn by Viṣṇu, and on the head there is the *kirīṭamakuṭa*.[91]

1. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri is a fine representation of the Matsyāvatāra. The figure shows the body of a man from the girdle upwards, the bottom portion being that of a fish. The deity has four arms and holds *cakra* and *śaṁkha* in his two upper hands. He holds the four Vēdas which are shown as four oblong objects in the lower right hand and tears open the stomache of the demon Hayagrīva, who is shown to his left, with the lower left hand. The demon is shown as falling on his back.[92]

2. The Kūrmāvatāra

In the Bhāgavata-purāṇa it is stated that Viṣṇu assumed the form of the tortoise for supporting on its back the Mandhara mountain employed as a rod for churning the milk ocean for obtaining *amṛta* (ambrosia) for the gods.

In this *avatāra* the figure of Viṣṇu is to be in a half man and half tortoise form, the lower part being that of the tortoise. As in the case of the Matsyāvatāra, this image also has four hands two of which carry *śaṁkha* and *cakra* while the other two are to be held in the *varada* and *abhaya* poses. The image is adorned with ornaments and with the *kirīṭa* on the head. The image may also be like an ordinary tortoise.[93]

A figure of the Kūrmāvatāra is found on a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. The figure is that of a man above the girdle with four arms, while below the girdle is the shell of tortoise. The god holds *cakra* and *śaṁkha* in the two upper hands and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas yajñōpavīta* and girdle.

3. The Varāhāvatāra

The mythological background concerning the rise of this form of Viṣṇu is as follows:

There was a demon king by name Hiraṇyākṣa, who vanquished the gods and took possession of their heavenly capital and also this earth. Viṣṇu thereupon assumed the avatāra of a boar and rescued the

90. *Hindu Ico.* I-1, pp. 124, 125.
91. *Ibid.*, p. 127.
92. The sculpture described, depicts the recovery of the lost *Vēdas* from Hayagrīva by Viṣṇu.
93. *Hindu Ico.* I-1, pp. 127, 128.

earth from the depths of the ocean. Ādiśēṣa on whose hoods the earth is generally supposed to rest, is also represented as rising from the ocean along with the boar-god.

There are three types of the images of Varāha, namely, (i) Bhūvarāha, Ādivarāha or Nṛvarāha, (ii) Yajñavarāha and (iii) Praḷayavarāha. The Vaikhānasāgama gives the following description of the Bhūvarāha image. It should have the face of a boar in association with the body of a man. Two of the four arms, must hold *śaṁkha* and *cakra*. The right leg should be slightly bent and be made to rest upon the jewelled head of the serpent Ādiśesa, who must be sculptured as in the company of his wife. Of the remaining two hands, the left should be shown as supporting the legs of Bhūdēvi, seated on the god's bent right leg, with her own legs hanging down, while the right hand should be passed round the waist of the goddess. Bhū should have her hands in the *añjali* pose. She should be decked with flowers and dressed in clothes and should be adorned with suitable ornaments. Her face should be slightly lifted up and turned towards her Lord, and should be expressive of shyness and joy. The *Śilparatna* gives a slightly different description. Nṛvarāhamūrti should have in his hands gada and padma and carry Bhūdēvī on the tusk. One of his feet should be kept upon Ādiśēṣa and the other on tortoise. Or, the goddess might be shown as seated upon the left elbow of Varāha, with a *nīlōtpala* in her hand. Her eyes should be expressive of wonder. One of the two right hands of the god should be made to rest upon the hip. The figure of the god instead of being worked out being half man and half boar, may be shown as a boar with a thick snout, broad shoulder blades long tusks and a big body covered with up-turned bristles.[94]

Two examples of the Bhūvarāhamūrti are described below:

1. On a pillar in the pavilion of the *kaḷyāṇamanṭapa* of the Gōvindarāja temple, Tirupati. The god with the face of a boar and the body of a human stands with the right leg bent at the knee and resting on the ground and the left bent at the knee and raised above the level of the other knee, with the Dēvī seated on it. He has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī. He wears *kirīṭamakuṭa*, *graivēyakas* girdle and *Pūrṇōruka*. Dēvī is seated with both her legs hanging. She holds flower in the left hand and passes the right hand round the back of the god.

2. On a pillar in the verandah before the Śalainācchiyār shrine in the Gōvindarāja temple, Tirupati. Standing with his right leg bent at the knee and resting on the ground and the left leg bent at the knee and upraised keeping the heel of the foot at level with the right ankle, the god has four hands and holds *śaṁkha* and *cakra* in the two upper hands. The lower right hand is in *abhaya* and the lower left passes round the back of the Dēvī. Dēvī is seated on the left thigh of the god with both her legs hanging.[95]

Two seated images of Varāha in association with Bhūdēvi are described below.

1. On a pillar in the *mahāmanṭapa* of the Mādhavarāyasvāmi temple, Gōranṭla. The god who has the face of a boar and the body of a human is seated on a *pīṭha* in *vīrāsana*. On the bent leg Bhūdēvī is seated with both her legs hanging. The god has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of Dēvī and rests below her left breast. He wears *kirīṭamakuṭa*

94. *Hindu Ico.*, I-1, pp. 128-138.

95. The prescription that the right leg of the god should rest on the jewelled head of Ādiśēṣa is not adhered to in either of the two examples described.

graivēyakas, kēyūras, Yajñōpavīta, channavīra, girdle with *simhalalāṭa* buckle and *pūrṇōruka.* The goddess has two hands and holds a flower in the right hand and keeps the left hand hanging. She is adorned with *karaṇḍamakuṭa, ratnakuṇḍalas, graivēyakas, kēyūras, kankaṇas* and *pūrṇōruka.*

2. On the south wall of the *garbhagṛha* of the Rāma temple, Penukoṇḍa. The god is seated on a *pīṭha* in *vīrāsana* and has four hands. The upper right hand is held up and supports Bhūdēvī represented with a halo round the head. The upper left hand holds the *śaṁkha,* the lower right is in *abhaya* and the lower left hand holds *gada.* A woman stands before the god.

There are also representations of the god as fighting with the demon Hiraṇyākṣa.

1. On a pillar in the *mahāmaṇṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Viṣṇu with the face of a boar stands with the right leg stiff and the left leg slightly raised and lifts the demon up above the level of his head with his two hands. Hiraṇyākṣa holds a sword in the right hand and shield in the left. The god's head is lifted up.

2. On the south wall of the *garbhagṛha* of the Rāma temple, Penukoṇḍa. The god with a human body and boar's face is standing and has four hands. He holds *cakra* and *śaṁkha* in the two upper hands and catches hold of the right hand of the demon, Hiraṇyākṣa with his lower left hand and hits the latter with a *gadā* held in his lower right hand. The god's face is turned to the left. Hiraṇyākṣa who stands to the left of the god is in the attitude of running away from the god. The demon holds shield in the right hand and sword in the left.[96]

4. Narasiṁha

There was a demon by name Hiraṇyakaśipu who had a son named Prahlāda. While the father was an inveterate enemy of Viṣṇu, the son was an ardent devotee of that god. The father, who did not like this, subjected his son to various forms of cruel treatment. But Prahlāda, by the grace of Viṣṇu, remained quite unscathed and even began to preach that Viṣṇu was the Omnipresent, Omniscient and Omnipotent God who filled all space and reigned every where as the Supreme Lord. Then, once Hiraṇyakaśipu in a fit of exasperation, asked his son, why if Viṣṇu was Omnipresent, he did not see him in the pillar of his hall. When Prahlāda replied that he can very well see the god in the pillar, Hiraṇyakaśipu angrily kicked the pillar of his hall and at once Viṣṇu came out there from, half-man and half-lion. The god had to take this form because, Hiraṇyakaśipu obtained boons from Brahma that he should be killed neither by a man nor by a beast, neither in the day nor in the night and no weapon be powerful to injure him. Therefore Viṣṇu assumed this form of man-lion and tore Hiraṇyakaśipu with the claws at the time of lingering twilight forming the junction between day and night sitting upon the doorsill of the mansion of Hiraṇyakaśipu. This in brief is the mythological background of this form of Viṣṇu.

Images of Narasiṁha are of five different types with minor variations, namely, Girija, Yōga, Sthauṇa, Anugraha and Dēvīsahita. Again they may be divided as *Sthānaka* (standing), *Āsīna* (seated), *Yānaka* (riding) and *Nṛtta* (dancing).[97]

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96. It is not known what the written authorities are, on which the four examples described are based.

97. The various forms of Narasiṁha are not mentioned clearly by Gōpinātha Rāo. He mentions three types of images namely Girija, Sthauṇa and Yānaka and does not differentiate between Girija-Narasiṁha and Yōga-Narasiṁha. He also says that there are a few other varieties whose descriptions are not found in the Sanskrit authorities available to us (*Hindu Ico.* I-1, pp. 149-154). The classification of the images given above is according to the examples available, but in some cases the texts are also quoted.

In the Girijā-Narasiṁha form, the god is to be shown seated upon a *siṁhāsana* in *virāsana* and hold *cakra* and *śaṁkha* in the two upper hands and keep the lower right in *abhaya* and the lower left at *kaṭi*.

In the Yōga-Narasiṁha form, the deity should be shown seated on a *padmāsana* in the *utkutika* posture, the forelegs being maintained in the required position by the *yōga-paṭṭa* going round them and the back of the body.

According to the *Vaikhānasāgama*, Sthauṇa-Narasiṁha should stand in *tribhaṅga* and have twelve or sixteen hands. On his left thigh, Hiraṇyakaśipu should be stretched out with the belly being ripped open by two of the hands of Narasiṁha. One of the right hands should be in the *abhaya* pose and another has to carry a sword so as to make its point reach up to the *kuṇḍala* in the ear. One of the left hands of Narasiṁha should hold the *makuṭa* of Hiraṇyakaśipu and another should be shown as lifted up for administering a blow to the demon. The legs of the *asura* are to be taken hold of by a right hand, and two other hands, one right and one left, should be lifted up to the ears of the image and holding the drawn out entrails of Hiraṇyakaśipu in the form of a garland. The figure of the god should be sculptured so as to indicate that he has been attempting to kill the demon and be armed with a sword and a shield. Śrī, Bhū, Nārada and Prahlāda should all be shown as standing to the right and left. If the figure of the deity is shown with only eight arms, two of them should be employed in tearing open the belly of Hiraṇyakaśipu, while four others should carry *śaṁkha*, *gada*, *cakra* and *padma*. The remaining two hands should be holding the drawn out entrails of Hiraṇyakaśipu garland-wise.

According to the texts, Narasiṁha in the Yānakamūrti or riding form, should be shown seated on the shoulders of Garuḍa or upon the folds of Ādiśēṣa. He should hold *śaṁkha* and *cakra* in two of his arms. Over his head, there should be five hoods of Ādiśēṣa held like an umbrella. The figure of the god should be adorned with all ornaments.

In the Dēvīsahitamūrti form, there should be one or two Dēvīs by the side of the god.[98]

In illustration of the descriptions given above, two examples of Kēvala Narasiṁha standing, one of the seated variety, some examples of Sthauṇa Narasiṁha and several others which do not correspond to the descriptions are also described here.

Kēvala Narasiṁha (Standing)

1. On the north *gōpura* of the Ramālingēśvara temple of Tāḍpatri. Standing in *samabhaṅga* the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa, graivēyakas, yajñōpavīta, channavīra*, girdle and *pūrṇōruka*.

2. On the south *gōpura* of the same temple. The deity stands in *samabhaṅga*, holding *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle and *pūrṇōruka*.

Girijā Narasiṁha (Seated)

1. On the north *gōpura* of the Ramālingēśvara temple, Tāḍpatri. Seated in *vīrāsana*, this deity holds arrow in the upper right hand, bow in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa* and other ornaments.

98. *Hindu Ico.* I-1, pp. 149-154.

Yōga-Narasiṁha

1. On a pillar in the *mahāmaṇṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Seated with legs crossed, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the two lower hands stretched forward and supported on the knees.

2. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Seated with the legs crossed, the deity holds *śaṁkha* in the upper right hand, *cakra* in the upper left and keeps the two lower hands hanging. He wears *kirīṭamakuṭa* and other ornaments.

3. On a pillar of the Pavilion in the *Kalyāṇamaṇṭapa* of the Gōvindarāja temple at Tirupati. Seated on the head of Ādiśēṣa, inside a *ṣaṭkōna*, within a circle, with the legs crossed and bound by a *yōga-paṭṭa* below the knees, this deity has four hands. The two right hands hold *śaṁkha* and the two left hands *cakra*.[99]

Sthauṇa Narasiṁha

1. On the east *prākāra* wall of the Mallikārjuna temple, Śrīsailam. This representation is shown in two stages. In the first stage Narasiṁha and Hiranyakaśipu are standing facing each other. Narasiṁha has the human body and the face of a lion and four hands. He holds a sword in each of the hands, excepting the upper left, in which he holds *cakra*. Hiraṇyakaśipu holds a sword in the right hand and a shield in the left. In the second stage, Narasiṁha is shown tearing open the stomach of Hiraṇyakaśipu. He is seated in *vīrāsana* keeping Hiraṇyakaśipu on his thighs. Narasṁha has eight hands and opens the stomach of Hiraṇyakaśipu with the two lower hands. Hiraṇyakaśipu holds a sword in the right hand.

2. On the back wall of the *garbhagṛha* of the Venkāṭaramaṇa temple at Tāḍpatri. Narasiṁha stands and has six hands. He holds *cakra* in the upper right hand and catches hold of the hair of Hiranya-kaśipu with one more upper right hand. One upper left hand holds *śaṁkha*, while another catches the neck of the demon. He catches the right hand of Hiraṇyakaśipu with his lower right hand and the stomach of the latter with the lower left. Hiraṇyakaśipu holds sword in the right hand and shield in the left.

3. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Narasiṁha chases Hiraṇyakaśipu. He has six hands and holds *cakra* in one upper right hand, the hands of Hiraṇyakaśipu with another, *śaṁkha* in one upper left hand, catches the shoulder of Hiraṇyakaśipu with another and catches the stomach of the demon with the two lower hands.[100]

Yānakamūrti (Riding form)

1. On the second *gōpura* of the Gōvindarāja temple, Tirupati. The deity is seated on a lion with his right leg hanging and the left folded at the knee and resting on the head of the animal. He has eight hands.

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99. Of the three examples of Yōga-Narasiṁha described, No. 1 is in accordance with the requirements of the texts In No. 2 the two lower hands are kept hanging instead of resting on the knees as required in the texts. No. 3 is peculiar because it carries *śaṁkha* in the two right hands and *cakra* in the two left hands which is not mentioned in the texts.

100. Descriptions of this form of Narasiṁha are not found in the *śilpa* texts. Gōpīnātha Rāo described two similar examples and expressed the following opinion -"We do not as yet know what the written authority is, on which Narasiṁha with. Hiraṇyakaśipu as depicted in Pls. XLIV and XLV is based. " (*Hindu Ico.* I-1, p. 157).

The three upper right hands hold *cakra*, sword and arrow and the upper left hands hold *śaṁkha*, shield and bow. The lower right hand is in *abhaya* and the lower left is in *varada*. He has the face of a lion, wears a *kirīṭamakuṭa* and other ornaments.[101]

Nṛttamūrti (Dancing form)

1. On a pillar in the *mukhamanṭapa* of the mainshrine, Kalyāṇa Venkaṭēśvara temple at Nārāyaṇavanam. Standing with the right leg bent at the knee and resting on the ground and the left leg bent at the knee upraised and with its toe touching the ground, the god has four hands. He holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and the lower left stretched to the left. He has the face of a lion and wears *kirīṭamakuṭa* and other ornaments.[102]

Prahladānugrahamūrti

On a pillar in the *mahāmanṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Standing in *dvibhaṅga*, the god has two hands and keeps the right hand on the head of Prahlāda, who stands to bottom right and keeps the left hand at *kaṭi*. The god has the face of a lion and has no *kirīṭa*. He wears *graivēyakas*, *channavīra*, girdle and *pūrṇōruka*.

2. On a pillar in the pavilion of the *kalyāṇamanṭapa* of the Gōvindarāja temple, Tirupati. Standing with the right leg stiff and the left leg slightly bent at the knee, this deity has a real lion's face and two hands. Prahlāda stands to the right of Narasiṁha with his hands in *anjali*. Narasiṁha keeps his right hand on the left shoulder of Prahlāda and rests the left hand on the left thigh.[103]

Dēvīsahitamūrti (Forms with Dēvī)

1. On a pillar in the *mukhamanṭapa*, of the main shrine, Kaḷyāṇa-Venkaṭēśvara temple, Nārāyaṇavanam. Seated in *vīrāsana*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it below her left breast. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *channavīra*, and *pūrṇōruka*. The Dēvī is seated on the left thigh of the god with both her legs hanging. She passes her right hand round the back of the god and keeps the left hand hanging. She wears *karaṇḍamakuṭa*, *graivēyakas* and *pūrṇōruka*.

2. On a pillar in the *mukhamanṭapa* of the main shrine, Mādhavarāyasvāmi temple, Gōraṇṭla. Seated upon a *pītha* in *vīrāsana*, the god has four hands. On the left lap of the god Lakṣmi is seated with both her legs hanging down. The upper right hand of the god holds *cakra* and the upper left *śaṁkha*. The lower right hand is in the *abhaya* and the lower left hand passes round the back of the goddess and rests on her left thigh. He wears *kirīṭamakuṭa*, *graivēyakas*, *yajñōpavīta*, *channavīra* and *pūrṇōruka*. The right hand of Lakśmi is in *abhaya* and the left is hanging.

3. On the *gōpura* of the Venkaṭaramaṇa temple, Tāḍpatri. Seated in *virāsana*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower

101. This is a new variety of Narasiṁha not mentioned in the texts. Texts require Narasiṁha to be seated on the shoulders of Garuḍa or upon the folds of Ādiśēṣa and have four hands. In this example Narasiṁha is riding on a lion and has eight hands.

102. This is also a new variety of the images of Narasiṁha, not mentioned in the texts.

103. Descriptions of this form of Narasiṁha are not given in the *Śilpa* texts.

left round the back of the Dēvī and rests it on her left thigh. The Dēvī is seated on the left thigh of the god with both her legs hanging, holding a flower in the right hand and keeping the left hand hanging.

4. On the back wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. Seated in *vīrāsana*, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her left thigh. The Dēvī is seated on the left thigh of the god with both her legs hanging, holding flower in the right hand and keeping the left hand hanging.

5. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Seated in *vīrāsana*, Narasiṁha holds *śaṁkha* in the upper right hand, *cakra* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on the left thigh. The Dēvī is seated on the left thigh of the god with both her legs hanging, holding a lotus in the right hand and keeping the left hand hanging.

6. On a pillar of the black granite pavilion in the *kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Seated in *vīrāsana*, Narasiṁha holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her buttocks. The Dēvī is seated on the left thigh of the god with both her legs hanging. She passes the right hand round the back of the god and holds a lotus in her left hand. The god is adorned with *kirīṭamakuṭa*, two *graivēyakas*, *yajñōpavīta*, and *pūrṇōruka*. The Dēvī is adorned with *karaṇḍamakuṭa*, two *graivēyakas*, girdle, *pūrṇōruka* and *manjīras*.

7. On the second *gōpura* of the Gōvindarāja temple, Tirupati. The god is seated on the coils of Śēṣa who is shown with five hoods. Seated with the right leg bent at the knee, upraised and kept on the seat and the left leg folded at the knee and resting on the seat, the god has four hands, the two upper hands hold *cakra* and *śaṁkha*. The lower right hand rests on the right knee and the lower left rests on the seat. There are two Dēvīs, Śrī and Bhū one on each side, holding lotus in one hand and keeping the other hand on the seat.

8. On a pillar in the *mukhamaṇṭapa* of the main shrine, Mādhavarāya temple, Gōranṭla. Narasiṁha is seated on a *pīṭha* in the *utkuṭika* posture the forelegs being maintained in the required position by the *yōga-paṭṭa* going round them and the back of the body. He has four hands, the upper right hand holding *cakra* and the upper left *śaṁkha*, while the two lower hands are made to rest upon the knees. There are two Dēvīs, one on either side of the god, seated on separate *pīṭhas*. The Dēvī to the right of the god keeps her right hand hanging and holds a lotus in the left hand. There is a female attendant to her right waving a *cāmara*. The Dēvī who is seated to the left of the god holds a long object in her right hand and keeps the left hand hanging.

9. On a pillar in the *mukhamaṇṭapa* of the Dēvī shrine, Laksmīnarasiṁha temple, Kadiri. The god is seated on a *padmāsana* in the *utkuṭika* posture, the forelegs being maintained in the required position by the *yōga-paṭṭa* belt going round them and the back of the body. He has four hands, the upper right hand holding *cakra* and the upper left *śaṁkha*. The two other hands stretched forward are supported on the

knees. He wears *kirīṭamakuṭa, yajṇōpavīta, channavīra*, and *pūrṇōruka*. Two Dēvīs, one on either side of the god are standing. Both of them keep their right hands hanging while the left hand of each holds a flower.[104]

5. Vāmana-Trivikrama

The circumstances under which Viṣṇu assumed the forms of Vāmana and Trivikrama are as follows:

A demon king by name Bali, the great grandson of Hiraṇyakaśipu conquered the three worlds and ruled them superseding Indra, the chief of gods. Viṣṇu had to restore Indra to his legitimate position, but he could not go to war against Bali because he was a virtuous king. Therefore he took birth in the mortal world as the son of Kaśyapa and Aditi, and went in the guise of a brahman *brahmacāri* to Bali and begged him for three feet of land on which he could sit and meditate. The generous Bali granted the request. At once Vāmana assumed the gigantic form of Trivikrama and with one pace measured the whole Bhūlōka or this Earth and with another the Antarikṣa-lōka or the Heaven. He then demanded Bali to show him room for the third. True to his promise, Bali offered his own head, on which the god placed his foot and sent him by the pressure of his foot to the Pātālalōka (the Nether World). The worlds so acquired from Bali were duly made over to Indra. Thus the Trivikrama form is a sequel to the Vāmanāvatāra.

According to the *Vaikhānasāgama* the image of Vāmana should have two arms, one of which should carry a *kamaṇḍalu* and the other an umbrella. There should be a tuft of hair tied up in a knot on the crown of the head and there should also be a pair of *kuṇḍalas* in the ears, a deer skin worn in the *upavīta* fashion, the sacred thread and a loin-cloth. He should also carry with him a book. All these are intended to show that the image is that of a vedic student or brahman *brahmacārin*, and the image should be sculptured as a small lad beaming with intelligence. Some authorities differ from the Vaikhānasāgama and state that Vāmana is not to be represented as a young boy, but as a deformed dwarf. They therefore require that the image should be worked in the form of an ill-shaped man with hunch back, protruding joints of bones and a a big belly. In actual sculpture, we see both these descriptions exemplified.

The image of Trivikrama may be sculptured in three different ways, namely, with the left foot raised up to the level of (1) the right knee, or (2) to the navel, or (3) the forehead. These three varieties are obviously intended to represent Trivikrama as striding over the Nether World (Pātāḷa), the Earth (Bhūlōka) and the Heaven (Swarga) respectively. Trivikrama should have either four or eight hands. If there are only four arms, one of the right hands should be made to hold *śaṁkha* and one of the left hands *cakra*, or it may even be that the left hand carries *cakra* and the right hand *śaṁkha*. The other right hand should be held up with the palm upwards, and another left hand stretched out parallel to the uplifted leg; or this right hand may be held in the *abhaya* or the *varada* pose. On the other hand, if Trivikrama is sculptured with eight arms, five of the hands should carry the *śaṁkha, cakra, gada, dhanus* and *hala*, the other three being kept as in the previous instance. The right leg of Trivikrama is to be firmly planted on the earth; and the left should be used in taking the stride of world-measure. Indra should be shown holding over Trivikrama's head an umbrella. Varuṇa and Vāyu should be made to wave *cāmaras;* and over them on the right and the

104. Narasiṁha, when he is shown with two Dēvīs should be seated upon a *siṁhāsana* with the right leg hanging down and the left folded and made to rest upon the seat. Śrī and Bhū should be seated on either side of the god on the same seat. In the examples with two Dēvīs described, in No. 8 the Dēvīs are shown seated on separate *pīṭhas*. In No. 9 the god is seated in the *uṭkuṭika* pose while the Dēvīs are standing on either side of the god. The two lower hands which ought to be kept in the *abhaya* and the *kaṭyāyalaṁbita* poses are kept stretched forward and supported on the knees in this example.

left there should be the figures of Sūrya and Candra respectively. Near these again there should be seen Sanyāsa, Sanaka and Sanatkumāra. Brahma should be made to take hold of the uplifted foot of Trivikrama with one of his hands and wash it with water flowing from a *kamaṇḍalu* held in the other hand. Śiva should be sculptured with his hands held in the *anjali* pose and as sitting some where in space above the height of the navel of Trivikrama, to the right Vāmana himself should be made to stand with an umbrella in his hand and ready to receive the promised grant of three paces of space. Near him and opposite to him Bali should be shown as standing adorned with ornaments and holding a golden vessel in his hands to indicate that he is ready to pour the water ceremonially in proof of his gift. Behind Bali there should be his queen. Above the head of Trivikrama the figure of Jāmbavan should be shown as sounding the drum called *bhēri* in Sanskrit so as to exhibit the joy of the celestial beings at their coming delivery from the rule of the asura emperor Bali. So much for the description given in the *Vaikhānasāgama*. The *Śilparatna* requires that the image of Trivikrama should be sculptured as standing on the left leg, the right being stretched out for taking the measuring strides. The *Viṣṇudharmōttara* mentions that the following objects should be held in the hands by the image of Trivikrama, namely,the *daṇḍa,pāśa, śaṁkha, cakra, gada*, and *padma* and it is required that all these should be sculptured beautifully.[105]

Four examples of the Trivikrama image are described below:

1. On a pillar in the *mukhamaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍipatri. Standing with the right leg stiff and the left leg lifted so as to keep the tip of the toe at level with the left shoulder, this god holds *śaṁkha* in the upper right hand, *cakra* in the upper left, keeps the lower right in *abhaya* and the lower left hanging. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas, yajñopavīta, channavīra*, girdle and *pūrṇōrūka*. Brahma is seated near the uplifted left foot. He has three heads (adorned with *kirīṭamakuṭas*) and beards. Brahma has only two hands, of which the left is kept near the left foot of Viṣhṇu. The bust of Bali is shown to the bottom left of the god. He has a clean shaven head and keeps his hands in *anjali.*

2. On the north wall of the *garbhagṛha* of the Rāma temple, Penukoṇḍa. Standing with the right leg stiff and the left leg raised to the level of the forehead, the deity has four hands. He holds *cakra* and *śāmkha* in the two upper hands, keeps the lower right hand in *abhaya* and the lower left in *varada.* He wears *kirīṭamakuṭa, graivēyakas, yajñōpavīta* and *pūrṇōruka*. Brahma stands before Viṣṇu catching his uplifted foot with his lower left hand and washing it with water contained in a *kamaṇḍalu* held in the lower right hand. Brahma has three heads (adorned with *kirīṭamakuṭas*) and beards. His upper right and upper left hands hold *aksamāla* and *kamaṇḍalu* respectively. He wears *patrakuṇḍalas, graivēyakas, yajñōpavīta, channavira* and *pūrṇōrūka.*

3. On the north wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. This is in three stages. Vāmana stands as a *brahmacāri* holding umbrella in the right hand and stretching forward the left hand. Bali stands before him stooping forward with his hands clasped in *anjali.* He wears *kirīṭa* and other ornaments. In the second stage Vāmana is standing, holding umbrella with the left hand and stretching the right hand forward. Bali is standing in front of him with his hands stretched forward in the attitude of giving something to the god. Bali's wife stands behind him holding a vessel in the left hand and keeping the right hand hanging. Her hair is arranged into a bun-behind her head and is tilted to the right. She wears round ear ornaments. In the third stage, the god is standing with the left leg stiff and the right

105. *Hindu Ico.* I-1, pp. 163-167.

lifted up so as to keep the tip of the toe at level with the left shoulder and the third leg kept on the head of Bali. The god holds *śaṁkha* in the upper right hand, *cakra* in the upper left, keeps the lower right in *abhaya* and the lower left hanging. Brahma is seated near the uplifted leg of the god and washing the foot. He has three heads (adorned with *kirīṭamakuṭas*) and beards. He keeps the upper right hand held up, holds *sruva* in the upper left, *kamaṇḍalu* in the lower right and washes the left foot of Viṣṇu with the lower left hand. Bali's bust only is shown. He keeps his hands in *anjali.*

4. On a pillar of the pavilion in the *kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Standing with the right leg stiff and the left leg lifted up to the level of the *makuṭa*, the god has eight hands. The three upper right hands hold *cakra*, arrow and sword, while the three upper left hands hold *śaṁkha*, bow and shield. The lower right hand is in *abhaya* and the lower left which is behind the upraised left leg is in *varada.* He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, channavīra* and *pūrṇōruka* (Pl.LVII-2).[106]

6. Paraśurāma

According to one authority, the figure of Parasurāma should be shown with two hands, the right hand holding *paraśu* and the left held in the *sūci* pose. According to the Agnipurāṇa, Parasurāma should have four hands carrying *paraśu, khaḍga, bāṇa* and *dhanus.*[107]

1. On the under surface of the beam in the pavilion of the *kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Paraśurāma stands in *dvibhanga* and holds *paraśu* in the right hand and keeps the left hand at *kaṭi.*

7. Śrī Rāma

The image of Rāma should be a standing one with three bends in the body and should have two arms and hold *bāṇa* in the right hand and *dhanus* in the left. He should wear *kirīṭamakuṭa* and other ornaments.[108] The figure of Sīta should be shown to the right of Rāma. She should be holding a *nīlōtpala* flower in her left hand and hang the right hand freely. Her hair should be tied up in a knot and a *karaṇḍa-makuṭa* should adorn her head.[109]

1. Inside a *śālā-kōṣṭa* on the wall of the *gōpura* of the Cennakēśava temple of Mārkāpuram. Rāma stands in *dvibhanga* and holds arrow in the right hand and bow in the left and wears *kirīṭamakuṭa* and other ornaments.

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106. A sculpture of Trivikrama, belonging to 1260 A.D. found in the Varāhanarasiṁhasvāmi temple, Siṁhāchalam is of the following description. " Standing on a double lotus, with the right leg stiff and the left lifted so as to keep the tip of the toe at level with the nose this god holds *gada* in the upper right hand, *cakra* in the upper left, *padma* in the lower right and *samkha* in the lower left. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas, yajañōpavīta* of pearls, double girdle with pearl hangings and *ardhōruka*. There is a woman, holding a lotus on either side and a celestial on each side above. Vāmana is shown below the uplifted leg of Trivikrama as receiving the gift from Bali. There is Garuḍa to bottom right and a couple standing with their hands in *añjali* to bottom left ". (Dr. M. Rāma Rāo—*The Temples of Kaḷinga,* P. 16).

107. *Hindu Ico.* I—1, p. 186.

108. *Ibid.*, p. 189.

109. *Ibid.*, p. 189, 190.

2. On a pillar in the *mahāmaṇṭapa* the Venkaṭaramaṇa temple, Tāḍpatri. Rāma is seated in *virāsana* with his right hand raised up and the left hand resting on the left thigh of the Dēvī. He wears *kiriṭamakuṭa, makarakuṇḍalas, kēyūras, graivēyakas, yajñōpavita, channavira,* girdle and *pūrṇōruka.* Dēvī is seated with both her legs hanging on the left thigh of the god. She holds the *nilōtpala* in the right hand and keeps the left hand hanging. She wears *karaṇḍamakuṭa, cakrakuṇḍalas, yajñōpavita,* girdle and *pūrṇōruka.* Ānjanēya stands to the bottom right with his hands held in *anjali.*

8. Kṛṣṇa

There are various stories told regarding the exploits of Kṛṣṇa during the period of his childhood and boyhood.

"Once Yaśōda being angry, bound Kṛṣṇa to a mortar; but he dragging it, passed between two trees by which it was obstructed; and then he pulled until the two trees fell; another time she tied him to a cart, but he broke it into pieces with a blow of his foot. When Pūtana offered him her breast, he sucked until she fell down dead. When, also, he had been a youth, he conquered the serpent Kaḷiya, and expelled him from the pool in the Yamuna; he restored 'peace to Talavana by slaying the demons Dhēnuka in the form of an ass, Ariṣta in that of a bull, and Kēśi in that of a horse. He abolished the festival of Indra, and when the lord of the sky, in consequence, poured down torrents of rain, he uplifted the mountain Gōvardhana, and rendered these torrents innocuous. Being then sent for by Kaṁsa, he proceeded to Mathura with his attached cowherds amusing himself, as he went, by various incidents. First he slew the royal washerman who refused to give the garments of Kaṁsa, and then clothed himself and Rāma with them; he then gave wealth to the flower woman who voluntarily supplied him with garlands: he next rendered straight the crooked woman who presented him perfumed ointments: and having afterwards slain, the elephant Kuvalaya at the gate, he entered the amphitheatre, and beheld Kaṁsa, with his ministers guards and attendants. There, in a wrestling match, he slew the gymnasts Chāṇūra and Mushṭika, and then slew Kaṁsa himself, the king of Mathura."[110]

1. On the south wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. Yaśōda is shown tieing Kṛṣṇa to a mortar. Her hair is done in the shape of a bun behind her head.

2. On the west wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. Kṛṣṇa is crawling in between two trees dragging along the mortar to which his right leg is fastened. The two trees are uprooted and from out of them emerge the two Guhyakas, Nalakūbara and Maṇigrīva, who stand with their hands held in *anjali.*[111]

3. On the south wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. Pūtana is seated on a *piṭha* suckling Kṛṣṇa. Kṛṣṇa by his divine power sucks her milk and eventually her life, and she falls down dead. Her actual death is not shown though her intense pain and agony during the time when Kṛṣṇa sucks her milk is vividly portrayed. Unable to bear the agony, she is shown raising her forehead. (Pūtana was despatched thither by a Kaṁsa who wanted her to kill the baby by suckling with her poisonous milk. Pūtana was a notoriously wicked woman).

110. *Hindu Ico.* I—1, pp. 197, 198.

111. They were the sons of Kubēra, the god of wealth and had been cursed by Nārada into trees as a punishment for their drunkenness. It was ordained that they would secure their ultimate redemption only at the hands of Lord Kṛṣṇa.

4. On a pillar in the pavilion of the *kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Kṛṣṇa dances on the serpent keeping the left leg on the body of the serpent and right leg on its head and has four hands. He holds *cakra* in the upper right hand, *śaṁkha* in the upper left and holds the tail of the serpent with the lower left hand. The lower right hand is broken. He wears *karaṇḍamakuṭa*, *graivēyakas*, girdle and *pūrṇōruka* (Pl.LVIII-1).

5. On the south wall of the Cennakēśava temple, Puṣpagiri. Kṛṣṇa dances on the heads of Kāḷiya with his right leg bent at the knee and resting on the heads of Kāḷiya and the left leg slightly raised. He has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and holds the tail of the serpent with the lower left hand. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, girdle, *udarabandha*, *pūrṇōruka* and *manjiras*. To top right is a man holding a *chauri* in the left hand. To bottom right is a man holding a musical instrument in his hands. To the bottom right is a man and a woman. The man holds the *mṛdanga* with his hands and plays on it.

6. On a pillar in the mahamaṇṭapa of the Venkaṭaramaṇa temple, Tāḍpatri. Kṛṣṇa lifts the mountain with the right hand and keeps the left hand hanging. There is a cow to the bottom right and left.

7. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Standing in *vyatyastapāda*, the god holds *cakra* in the upper right hand *śaṁkha* in the upper left and flute near the mouth with the two lower hands. He wears *kirīṭamakuṭa*, *makarakuṇḍalas* and *pūrṇōruka*. There is a cow at the bottom to each side.

8. On the north wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. Kaṁsa, in order to prevent the entry of Kṛṣṇa into his palace, commands the elephant Kuvalayapīḍa to be stationed at the entrance. In this Kṛṣṇa, planting his right foot on the ground knocks at the face of the elephant with his left leg and is tearing violently the mouth of the elephant and thus kills it.

9. Buddha

"Among the ten *avataras* of Vishṇu, some authorities maintain Buddha to be one, while others do not consider him to be such an *avatāra*. The Purāṇas themselves are divided in their view of the matter. Some of them, like the Bhāgavata-purāṇa, for instance, include Buddha among the *avatāras* of Viṣṇu, while others do not" [112]. "Throughout the Chāḷukya and Hoyasala countries, Buddha is seen to have been invariably included among the ten *avatāras* of Viṣṇu; and his image is always found wherever these *avatāras* are portrayed." [113].

The solitary specimen described here is found on a pillar in the *mukhamaṇṭapa* of the Kōdaṇḍa-rāmasvāmi temple, Candragiri. Buddha is seated in *padmāsana* with his right hand kept in the *vyākhyāna-mudra* and the left placed on the lap in the *yōgamudra* pose. The hair is tied in a knot above the head.

10. Kalki

The last of the ten *avatāras* of Viṣṇu is the Kalkyavatāra. According to the Vaikhānasāgama, the image of Kalki should have the face of a horse and the body of a man with four hands, carrying respectively

112. *Hindu Ico.* I—1 p. 216.
113. *Ibid.*, pp. 219, 220.

śaṁkha, cakra, khaḍga and *khēṭaka* and should be made to possess a terrific look. The *Agni-purāṇa* lays down that Kalki should carry *dhanus* and *bāṇa* and ride a horse. The image may also be made to carry *khaḍga, bāṇa, cakra* and *śaṁkha.* The Viṣṇudharmōttara prescribes only two arms to the image of Kalki.[114]

A sculpture of the Kalkyavatāra is found on a pillar in the *mahāmaṇṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Riding a horse, the god holds *śaṁkha* in the upper right hand, *cakra* in the upper left, keeps the lower right in *abhaya* and stretches the lower left hand so as to touch the head of the horse. He wears *kirīṭamakuṭa, makarakuṇḍalas, yajñōpavīta,* girdle and *pūrṇōruka.*

II. Lakṣmi

Goddess Lakṣmi is the consort of Viṣṇu. She should be shown only with two hands when she is by the side of Viṣṇu and when she is alone she should have four hands. According to the *Śilparatna*, Lakṣmi when shown with two hands should hold *bilva* fruit in the right hand and lotus in the left. When she is shown with four hands, she should hold a lotus with a long stalk and *bilva* fruit in the two right hands and *amṛtaghaṭa* (a pot containing ambrosia) and a *śaṁkha* in the two left hands.[115]

Two examples of Lakṣmi with Viṣṇu and three examples of Lakṣmi without god (alone) are described below:

1. On a pillar in the *mukhamaṇṭapa* of the main shrine in the Kaḷyāṇa-Venkaṭēśvara temple Nārāyaṇavanam. Lakṣmi is seated on the folded left thigh of the god (Viṣṇu) with both her legs hanging. She holds lotus in the left hand and passes the right hand round the back of the god. She wears *karaṇḍamakuṭa* and several ornaments.

2. On a pillar in the *kalyāṇamaṇṭapa* of the Cennakēśava temple, Mārkāpuram. Lakṣmi is seated on the left thigh of Viṣṇu with both her legs hanging. She holds lotus in her right hand and keeps the left hand hanging. She wears *karaṇḍamakuṭa* and other ornaments.

3. On the south *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the goddess holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada.* She wears *kirīṭamakuṭa, cakrakuṇḍalas, graivēyakas, kucabandha,* girdle and *pūrṇōruka.*

4. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga,* the goddess holds *cakra* in the upper right hand, lotus in the upper left and *śaṁkha* in the lower right and *kamaṇḍalu* in the lower left hand. She wears *kirīṭamakuṭa* and other ornaments.

5. On the north *gōpura* of the same temple. Seated in *vīrāsana*, this deity holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada.* She wears *kirīṭamakuṭa* and several ornaments.

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114. *Hindu Ico.* I—2, p. 223.

115. *Ibid.*, p. 374.

(C) MISCELLANEOUS DEITIES

1. BRAHMĀ

Brahmā may be shown as standing or seated or riding a swan. If he is shown as standing, he must stand on *a padmapīṭha*, if seated he is to be shown in the *yogāsana* posture. He should be adorned with all ornaments and there should be a *jaṭāmakuṭa* on his head.

The hands of Brahmā may carry the following articles or may be held in the following poses :

(i) There may be the *akṣamālā* and the *kūrca* (a handful of *kuśa* grass) in the right hands and *kamaṇḍalu* in the left hands; or

(ii) The *sruk* and the *sruva* in the right hands and the *ājya-sthālī* (ghee-pot) and *kuśa* grass in the left ones; or

(iii) The front two hands may be in the *abhaya* and the *varada* poses, the back hands carrying the *akṣamāla* and *kamaṇḍalu.*

(iv) There may be the *sruva* and *sruk* in the two upper hands, *kamaṇḍalu* in the lower left hand and the lower right hand in *varada.*

(v) There may be *sruk* and *pustaka* (book) in the two upper hands, *akṣamāla* and *kamaṇḍalu* in the two lower hands.

The *Rūpamaṇḍana* prescribes a beard for him. To the right and left of Brahmā should be his consorts Sarasvatī and Sāvitrī respectively.[116]

1. On a pillar in the Hundred pillared *maṇṭapa*, Kāḷahastīśvara temple, Kāḷahasti. The god stands in *samabhaṅga* and has three heads and four hands. He holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left hand, and keeps the lower right hand in *abhaya* and the lower left at *kaṭi.* He wears *kirīṭamakuṭas*, two *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle and *pūrṇōruka*.

2. On a pillar in the *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa*, in the same temple. This standing deity has three heads and four hands. He holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left, and catches the lower left hand with the lower right. He wears *kirīṭamakuṭas* and several other ornaments.

3. On another pillar in the same *maṇṭapa*. Seated in *padmāsana* on a *pīṭha* he has three faces and four hands. He holds *akṣamāla* in the upper right hand *kamaṇḍalu* in the upper left, small sacrificial ladle in the lower right hand and rests the lower left hand on the right foot.

4. On a pillar in the *mahāmaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Seated on a *pīṭha* in *vīrāsana*, the god has three heads adorned with *kirīṭas* and holds *sruk* in the upper right hand, *pāśa* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada.* He has a beard to each of the faces.

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116. *Hindu Ico.*, II—2, pp. 503-505.

5. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. The god is riding a swan and has four hands. He holds long objects in the upper hands, keeps the lower right in *abhaya* and the lower left in *varada.*

2. Sūrya

The *Aṁśumadbhēdāgama* and the *Suprabhēdāgama* give the following description of the image of Sūrya. It should be made to stand on a *padma-pīṭha* or in hexagonal chariot drawn by seven horses, fully caparisoned. He should have two hands each holding a lotus. His head is to be surrounded by a halo (*kāntimaṇḍala*) and his person should be adorned with many ornaments. If the figure is shown as standing in a chariot, the chariot should be shown only with one wheel and is to be driven by the lame Aruṇa. On the right of Sūrya there should stand Uṣā; and on the left Pratyuṣā. He should wear *karaṇḍamakuṭa*, ruby ear-rings (*kuṇḍalas*), *hāra* and *yajñōpavīta.* [117]

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, the god holds lotus in each of his two hands, which are raised up and held touching the shoulders. There is a halo behind his head. He wears *kirīṭamakuṭa* and other ornaments.

2. On the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Sūrya stands on a chariot driven by Aruṇa. His hands are lifted up to the level of the shoulders and carry each a lotus flower. His head is surrounded by a *kāntimaṇḍala.* Uṣā stands to the right of Sūrya, while to his left stands Pratyuṣā holding bow and arrow in her hands. The chariot has two wheels instead of one as required by the texts.

3. Sarasvatī

According to the *Aṁśumadbhēdāgama*, Sarasvatī should be shown seated on a white lotus with four hands. She should hold *akṣamālā* in one right hand and keep the other right hand in the *vyākhyāna-mudra* pose. She should carry a book and a white lotus in the left hands. Surrounding her should be a number of sages worshipping her. She must wear *yajñōpavīta*, *jaṭāmakuṭa* and various other ornaments. In the *Dēvīmāhātmya* of the *Mārkaṇḍēya-purāna*, it is stated that Sarasvati should hold *ankuśa*, *vīṇa*, *akṣamālā* and *pustaka.* According to the *Viṣnudharmottara*, Sarasvati should stand on a white lotus and hold *kamaṇḍalu* and a book in the left hands, and carry a *vīṇā* and *akṣamāla* in the right hands.[118]

1. On the north *gōpura* of the Rāmalingēśvara temple, Tāḍpatri. Riding a swan, the goddess holds *vīṇā* in her two hands and plays on it. She wears *karaṇḍamakuṭa* and other ornaments.

2. On a pillar in the *maṇṭapa* to the north-east of the Hundred pillared *maṇṭapa* in the Kāḷahastīśvara temple, Kāḷahasti. The goddess rides a swan and has four hands. She holds *akṣamālā* in the upper right hand, *kamaṇḍalu* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. She wears *kirīṭamakuṭa* and other ornaments.[119]

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117. *Hindu Ico.*, I—2, pp. 306, 307.

118. *Ibid.* I—2, pp. 377, 378.

119. Of the two examples described, No. 1 is a two handed variety which is not mentioned in the texts.

4. Dikpālakas

The eight dikpālakas, or guardians of the directions namely, Indra, Agni, Yama, Nairta, Varuṇa, Vāyu, Kubēra and Īśāna (Śiva) figure in sculptures along with other deities. Examples of *dikpālakas* are found on the east *prākāra* wall of the Mallikārjuna temple of Śrīśailam and on the pillars of the *kalyāṇa—maṇṭapa* of the Vīrabhadra temple of Lēpākṣi. In both these places they appear as attending the marriage of Śiva and Pārvatī.

1. In Śrīśailam they appear as a running frieze of sculptures, each riding his respective mount. Indra rides an elephant holding a thunderbolt in the right hand and *aṅkuśa* in the left. Agni rides a ram, holding sword in the right hand and shield in the left. Flames emanate from above his head. Yama as a terrific figure holds a *daṇḍa* in the right hand and stretches the left hand forward, and rides on a he-buffaloe. Nairta rides a man, carries sword in the right hand and shield in the left. Varuṇa appears riding a crocodile holding sword in the right hand and keeping the left hand stretched forward. Vāyu holds a flag-staff in the right hand, keeps the left hand stretched forward and rides a stag. Kubēra appears riding a horse, holds sword in the right hand and keeps the left hand stretched forward. Īśana rides a bull and has four hands. He holds *triśūla* in the upper right hand, *ḍamaru* in the upper left, sword in the lower right and keeps the lower left hand stretched and resting on the head of the bull.

2. In the *kalyāṇamaṇṭapa* of the Vīrabhadra temple of Lēpākṣi,the dikpālakas are carved on the pillars exactly in their respective positions. Indra stands in *samabhaṅga* and has four hands (Pl.LVIII-2). He holds *vajra* in the upper right and upper left hands, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, three *graivēyakas*, *kēyūras*, *channavīra*, *udarabandha*, girdle, *pūrṇōruka* and *pādavalayas*. His mount, the elephant is carved below. Agni stands in *dvibhaṅga* and has two faces and four hands (Pl.LVIII-3). He holds *paraśu* in the upper right hand, *sruk* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭas*, *graivēyakas*, girdle with pearl hangings, garland reaching knees, *pūrṇōruka*, *mañjīras* and *pādavalayas*. His vehicle, the ram is shown below. Yama stands in *dvibhaṅga* and has four hands. He holds *daṇḍa* in the upper right hand, *pāśa* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *kuṇḍalas* resembling bunch of grapes,three *graivēyakas*, girdle with *siṁhalalāṭa* buckle, *pūrṇōruka*, *pādavalayas*, and *mañjīras*. His vehicle, the he-buffaloe is shown below. The figure of Nairta is badly damaged. Varuna stands in *dvibhaṅga* and has four hands (Pl.LIX-1). He holds lotus in the upper right hand, noose in the upper left and keeps the lower right in *abhaya* and the lower left in *varada*. He is decorated with *kirīṭamakuṭa* *makarakuṇḍalas*,three *graivēyakas*, *yajñōpavīta*, *channavīra*, girdle with *siṁhalalāṭa* buckle, long *hāra* reaching below the knees, *pūrṇōruka*, *mañjīras* and *pādavalayas*. His vehicle, the crocodile is shown below. Vāyu stands in *dvibhaṅga* and has four hands. He holds *aṅkuśa* in the upper right hand, flag in the upper left, keeps the lower right in *abhaya* and the lower left in *varada*. He is decorated with *kirīṭamakuṭa*, *kuṇḍalas* resembling bunches of grapes, three *graivēyakas*, *channavīra*, *udarabandha*, girdle with pearl hangings, garland, *pūrṇōruka* and *mañjīras*. His vehicle, the deer is shown below. Kubēra stands in *dvibhaṅga*, holding spear in the upper right hand, sword in the upper left, keeping the lower right in *abhaya* and the lower left in *varada*. He is adorned with the usual ornaments. His vehicle, the horse is below. Īśāna stands in *dvibhaṅga* holding serpent in the upper right hand, *triśūla* in the upper left, keeping the lower right in *abhaya* and the lower left in *varada*. He has three eyes and wears *kirīṭamakuṭa*, *makarakuṇḍalas*, three

graivēyakas, *udarabandha*, *channavīra*, girdle, long garland, *pūrṇōruka*, and *mañjīras*. His mount, the Nandī is shown below.

(D) ŚAIVA MYTHOLOGICAL SCULPTURES

1. *Candrāvati presenting garland to Śiva :* This sculpture which depicts the legendary account of princess Candrāvatī offering the garland of Mallikā and Arjuna flowers to Lord Siva of Śrisailam is found on the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is shown in two stages. In the first stage a shrine is shown in a conventional manner. Inside the shrine is a linga on a *vēdi* before which Candrāvatī is seated in *padmāsana* with her hands folded in *añjali*. In the second stage Śiva is shown as issuing out of the top of the linga. Śiva's body below the waist is buried inside the linga. He has four hands and holds *jaṭas* with the upper right hand, *mṛga* in the upper left, keeps the lower right in *abhaya* and the lower left on the chest. He wears *kirīṭamakuṭa* and other ornaments. Before him is princess Candrāvatī standing and offering him a garland of flowers. Candrāvatī's hair is arranged in a bun behind her head. She wears round *kuṇḍalas*. Behind her stands a woman attendant with her hands lifted above the head and kept in *añjali*.

2. *Candrāvati and the Cow* (Pl.LIX-2) *:* This sculpture is found on the east *prākāra* wall of the Mallikārjuna temple, Śrīśailam. It depicts the legendary incident of princess Candrāvatī witnessing the scene of the cow shedding its milk over the self-manifest linga of Śrīśailam. Princess Candrāvatī is seated on an elevated seat with a female attendant behind her holding an umbrella above her head. She wears round *kuṇḍalas*, which are common to most of the Śrīśailam sculptures. The shepherd who stands to the left of Candrāvatī is pointing to the scene of the cow shedding its milk on a linga. Two trees, one to the left of Candrāvatī and the other to the left of the shepherd denote that the incident took place in a forest which is believed to be the forest of Śrīśailam. According to the legend the temple was built on the *Svayaṁbhū* or self-manifest linga which figures in this sculpture by princess Candrāvatī who is mentioned as the daughter of a certain Candragupta, who was ruling in the neighbourhood of Śrīśailam.

3. *Śiva and the Cencu women :* This is found on the north *prākāra* wall of the Mallikārjuna temple, Śrīśailam. God Mallikārjuna is supposed to be the favourite god of the *Cencus* of Śrīśailam. According to the legend Śiva is supposed to have associated himself in the hunting activities along with the *Cencus* of Śrīśailam. This sculpture is in three stages. In the first stage, Śiva dressed as a *kirāta* stands on one side of a boar and on the other side is a *cencu* woman standing. Both of them are shown discharging arrows at the boar. In the second stage, Śiva is thrusting a long *śūla* into the mouth of the boar and the woman is shown as leaning on her own bow and watching the same. In the third stage, Śiva is carrying the dead boar tied to a long stick on his shoulders. The *Cencu* woman is leading Śiva and she carries the bow in her right hand.

4. *Story of Śibi :* This is found on the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. This is shown in three stages. In the first stage, Śibi is seated in *padmāsana* holding a sword in his right hand. The bird is seated to the right of Sibi. The weighing balance is shown separately. In the second stage, the bird is shown seated in the left cup of the balance and Śibi's flesh which was cut from his thigh is shown in the right cup of the balance. In the third stage, Śibi is standing and to his left are Śiva and Parvati seated on a bull.

5. *Story of Mṛgavyādha, Śrīśailam :* On the south *prākāra* wall of the Mallikārjuna temple of Śrīśailam. This sculpture illustrates the story of a *Cencu* man who on the Śivarātrī night lost his way

in a forest, encountered a tiger and ran up a *bilva* tree in order to save himself. He spent the entire night on the tree shedding tears and plucking tender leaves of the tree and throwing them down. The tiger waited at the foot of the tree ready to pounce upon him the moment he fell down out of exhaustion. In the morning Śiva appeared before the man and granted him salvation because unwittingly he bathed with his tears and worshipped a linga set up below the tree on which he hid himself during the night.

6. *Story of Śiriyāḷa :* On the wall of the *mukhamanṭapa* of the Vīrabhadra temple, Lēpākṣi. The story of Śiriyāḷa is as follows. Śiriyāḷa was a great devotee of Śiva. In order to test the strength of his devotion the god took on the appearance of an old mendicant and came to his house seeking alms. He was received with great veneration and was offered *Bhikṣa* at the house of Śiriyāḷa. Śiva demanded that he would be satisfied with nothing else than the flesh of their son, which, he desired should be cooked by the mother herself.' Though the misery of the parents was very great, still since their adherence to the rules of hospitality were very strict, they promised to do so, and in fact put the plan in the execution, the mother holding the boy and the father severing the head. The mother, in order to remind herself of her dear son, kept his head away. But Śiva insisted that it should also be disposed off. When the food was about to be served, Śiva asked them to call out their son, and when they did so, the lad came from outside due to the divine mercy of the god. Thereupon, Śiva gave them *darśana* and disappeared.

The story begins on the east wall of the *mukhamanṭapa* and immediately to the north of the big boulder. In the first stage, Śiva, Viṣṇu, Brahmā, Nandi, Bhṛngi and another deity are shown. From the left, the first figure is a deity seated in *vīrāsana*. He has four hands, the upper right hand holding *ṭanka*, and the upper left sword. He keeps the two lower hands in *abhaya* and *varada*. He wears *kirīṭamakuṭa* and other ornaments. The next figure is Brahmā seated in *vīrāsana*. He has three heads adorned with *kirīṭa-makuṭas* and four hands. He holds large sacrificial ladle in the upper right hand, and *kamaṇḍalu* in the upper left hand. He keeps the lower right hand in *cinmudra* and the lower left hand in *varada*. To the left of Brahmā is Viṣṇu, seated in *vīrāsana*. He has four hands, the upper right hand holding *cakra*, the upper left *saṁkha*, the lower right in *cinmudra* and the lower left in *varada*. Next is Śiva seated in *vīrāsana*. He has four hands and holds *mṛga* in the upper right hand and *ḍamaru* in the upper left. The two lower hands which are kept raised and the face turned towards the right indicate that he is engaged in a conversation with the other three deities. Nandi stands in between Viṣṇu and Śiva. To the left of Śiva is a man stooping forward with hands in *añjali*. Next is Bhṛngi dancing with his three legs and has two hands.

In the next stage, Śiva's visit to Śiriyāḷa's house is shown. It begins with a tree. Next is Śiva in the disguise of a sage. Śiriyāḷa stands in front of the old sage with hands clasped in *añjali*. His wife stands behind him. In the next scene, Śiriyāḷa sends a person to bring his son who at that time was in a school. In this the teacher is seated on a high *pīṭha*. Śiriyāḷa's son is prostrating before his teacher, obviously seeking permission from the teacher to go to his house. Three other pupils are standing. In the next scene, the person (messenger) who came to take Śiriyāḷa home is carrying the boy on his shoulders. In the next stage, the lad is being bathed. In this Śiriyāḷa stands in a sorrowful mood and his wife who is also sorrowful is shown in the act of bathing the boy who is seated in *padmāsana* before her. Next the boy lies on the floor, while the mother holds the boy the father is severing the head with a sword. In the next stage Śiriyāḷa's wife hides the severed head of the boy in a vessel.

The story is continued on the north wall. Three sages are standing and Śiriyāḷa is also standing in front of them. In the next, the three sages are seated. In the next, the boy's head is kept in a mortar and

two women, each standing on either side of it are pounding the head with pestles. In the next stage, the boy's mother is serving food to a sage (Śiva). The sage asks Śiriyāḷa to shout for his son and when they did so the lad came from outside. Once again Śiriyāḷa is shown in the act of cutting the head of the boy. Pleased with the unflinching devotion of Śiriyāḷa the Lord gives *darśana* to them. Śiva and Pārvatī are seated on a bull as in the Vṛṣabhārūḍhamūrti form. The boy and his parents stand before them with their hands held in *añjali*. A dwarf is blowing a bugle.

Below the panel depicting the story, there is a row of elephants and above is a row of swans.

(E) VAIṢṆAVA MYTHOLOGICAL SCULPTURES

1. Rāmāyaṇa stories

1. *Kaikā, Kausalyā and Sumitrā :* On the side wall connecting the south wall of the *antarāḷa* and the south wall of the *garbhagṛha*, Venkaṭaramaṇa temple, Tāḍpatri. Kaikā is seated with a child (Bharata) seated on her lap. Kausalyā is seated with a child (Rāma) seated on her lap. Sumitrā is seated with a child seated on each of her laps (Lakṣmaṇa and Śatrughna). There is a woman attendant to the left of Sumitrā. The hair of each of them is arranged in the shape of a bun behind the head (Pl.LIX-3).

2. *Rāma killing Tāṭaka :* On the south *prākāra* wall, Mallikārjuna temple, Śrīśailam. Tāṭaka is lying at the extreme left and in front of her is Rāma standing with Lakṣmaṇa behind. Tāṭaka is shown with a dreadul face with the hair spreading to the sides. The arrow discharged by Rāma entered into her right shoulder. Rāma holds bow in the left hand and keeps the right hand raised up. He wears *kirīṭa-makuṭa, cakrakuṇḍalas, graivēyakas*, long *hāra* and *pūrṇōruka*. Lakṣmaṇa has the bow hanging on his right shoulder which he is touching with his right hand. He wears *kirīṭamakuṭa* and other ornaments.

3. *Rāma-protecting a sacrifice :* On the south wall of the *garbhagṛha* of the Venkaṭaramaṇa temple, Tāḍpatri. A sage is seated before a sacrificial fire. Rāma discharges an arrow with the bow and arrow held in his two hands at the three demons who are hovering above the sacrificial fire.

4. *Rāma killing the Deer (Mārīca) :* On the vertical to the right of the entrance of the *mukha-maṇṭapas* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. This is in two sections. In the first section, Rāma is shown standing in front of the deer holding bow and arrow in his hands. In the second stage he has discharged the arrow on the deer, and now Mārīca assumes a form with the portion below the waist as that of a deer and that above as that of a human being. The arrow discharged by Rāma has gone into the stomach of Mārīca and has come out from the other side. Mārīca holds sword in the right hand and shield in the left.

5. *Rāvaṇa :* On the vertical to the right of the entrance of the *mukhamaṇṭapa* of the main shrine, Venkaṭaramaṇa temple, Tāḍpatri. Śitā is giving alms to Rāvaṇa who came in the disguise of an old mendicant. Rāvaṇa holds *kamaṇḍalu* in the right hand and a long stick in the left. Śitā's hair is arranged in the shape of a bun behind her head.

6. *Rāvaṇa abducting Śitā :* In the same place. The chariot has three wheels and is driven by a charioteer. Rāvaṇa stands on the chariot. He has ten heads and several hands and holds bow in the lower

right hand and arrow in the lower left. Śitā is seated on the chariot in *padmāsana* keeping her right hand hanging and the left stretched forward.

7. *Rāvaṇa and Jaṭāyu :* In the same place. Rāvaṇa stands on a chariot driven by a charioteer. He has ten heads and hurls a sword on Jaṭāyu. Śitā is seated on the chariot in *padmāsana* with her right hand hanging and the left raised up.

8. *Rāvaṇa and Śitā :* On the south wall of the *mukhamanṭapa* of the Venkaṭaramaṇa temple Tāḍpatri. Śitā is seated on a *piṭha* under the Aśōka tree in *padmāsana* keeping her right hand lifted up and resting the left on the left knee. Rāvaṇa is standing before her. He has ten heads and eight hands.

9. *Rāvaṇa and Hanumān :* On the south wall of the *mukhamanṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Rāvaṇa is seated on a high *piṭha* and has ten heads and ten hands. Hanumān is seated on his tail which is in several coils and serves the purpose of a high seat.

10. *Śitā and Hanumān :* On the south wall of the *mukhamanṭapa* of the Venkaṭaramaṇa temple, Tāḍpatri. Śitā is seated under the tree in *padmāsana* with her right hand stretched so as to receive an object which is being given by Hanumān. Her hair is arranged in the shape of a bun behind her head. Hanumān stands before Śitā and gives something to Śitā with his two hands stretched forward.

11. *Laṅkādahana :* On the south wall of the *garbhagṛha*, Venkaṭaramaṇa temple, Tāḍpatri. The city of Laṅkā is shown in a conventional manner. Āñjanēya is flying above it and is setting fire with his tail.

12. *Rāma killing Rāvaṇa :* On the south wall of the *mukhamanṭapa*, Venkaṭaramaṇa temple Tāḍpatri. Rāma stands holding bow in the left hand and keeping the right hand hanging. Rāvaṇa is lying flat on the ground with his ten heads severed. An arrow is seen piercing his stomach.

2. Bhāgavata and Bhārata stories

1. *Kṛṣṇa teaching Gita to Arjuna :* On the south wall of the *garbhagṛha* of the Saṅtānamallēśvara temple, Puṣpagiri. Kṛṣṇa is seated on a *piṭha* with his right leg bent at the knee and resting on it and the left leg bent at the knee upraised and resting on the seat and has four hands. He holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right stretched forward and rests the lower left hand on the left knee. He wears *kiriṭamakuṭa, cakrakuṇḍalas, graivēyakas, yajñōpavita*, girdle and *pūrṇōruka*. Arjuna stands in front of him in *samabhaṅga* with his hands held in *anjali*. He wears *kiriṭamakuṭa, cakrakuṇḍalas, graivēyakas*, and *pūrṇōruka*. A bow hangs on his left shoulder (Pl.LX-1).

2. *Gajēndramōkṣa :* The story of Viṣṇu delivering Gajēndra, the lord of elephants, from the grip of a crocodile is given in the *Bhāgavata-purāṇa*. In the garden of Ritumat, on the mountain Trikūṭa, which is surrounded by the ocean of milk there is a tank, to which Gajēndra, the lord of the elephants, repaired one day to allay its thirst. As soon as he got into the water, a crocodile caught hold of one of his legs. For a long time the elephant struggled to extricate its leg but was unsuccessful. At last, with a lotus flower in its trunk it appealed to Viṣṇu for help. Pleased with the prayers of the elephant Viṣṇu riding upon Garuḍa appeared on the scene at once and killed the crocodile with his *cakra* and saved Gajēndra.[120]

120. *Hindu Ico.*, I—1, pp. 266, 267.

1. On the north wall of the *garbhagṛha* of the Cennakēśava temple, Puṣpagiri. Viṣṇu is riding Garuḍa holding *cakra* in the upper right hand *śaṁkha* in the upper left, keeping the lower right in *abhaya* and the lower left hanging. To bottom right is the elephant whose back right leg is caught in the mouth of the crocodile.

2. On a pillar in the pavilion of the *Kalyāṇamaṇṭapa* of the Gōvindarāja temple, Tirupati. Standing in *samabhaṅga,* the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the two lower hands on the head of the elephant which stands to his left. He wears *kirīṭamakuṭa* and other ornaments.

3. On the south *prākāra* wall of the Mallikārjuna temple, Śrīśailam. Viṣṇu stands in *samabhaṅga* holding *cakra* in the upper right hand, *śaṁkha* in the upper left, *gadā* in the lower left and keeping the lower right in *abhaya.* He wears *kirīṭamakuṭa* and other ornaments. To his proper right is a crocodile catching the front right leg of the elephant. The trunk of the elephant is uplifted. To the left of Viṣṇu is Garuḍa standing with hands in *añjali* (Pl.LX-2).

4. On a pillar in the *mahāmaṇṭapa* of the Mādhavarāyasvāmi temple, Gōraṇṭla. This is depicted in two stages. In the first stage Viṣṇu stands before an elephant whose back left leg is in the mouth of a crocodile. The deity stands in *samabhaṅga* and has four hands. He holds *cakra* in the upper right hand, *śaṁkha* in the upper left, keeps the lower right in *abhaya* and the lower left in *varada.* He wears *kirīṭamakuṭa graivēyakas, yajñōpavīta,* and *pūrṇōruka.* In the next stage the elephant is standing on its four legs and Viṣṇu stands before it in *dvibhaṅga.* He holds *cakra* in the upper right and *śaṁkha* in the upper left. The lower right hand is kept on the head of the elephant and the lower left rests on the waist.

(F) PORTRAIT SCULPTURES

"Well authenticated portrait sculptures are rare in India", so wrote an able authority on Indian Art not many years ago.[121] Dr. J. Ph. Vogel too says that 'on the whole portrait statues of kings are extremely rare in Indian art'.[122] Examples that are found in temples of South India in general and in those belonging to the Vijayanagara period in particular run counter to such sweeping generalisations.

The Rāmalingēśvara temple, Tāḍpatri : On the south *gōpura* of this temple is a figure of a king. The figure is shown as standing erect with hands clasped in *añjali.* He wears a tall conical cap in the typical Vijayanagara style. The dress and ornaments and the general treatment of the figure is excellent. The figure is in the attitude of meditation (Pl. LXI—1). Since Vīranarasiṁha is said to have constructed a *gōpura* in this temple, it may reasonably be presumed that this figure represents him.

Śrī Venkaṭēśvara temple, Tirumala : The Venkaṭēśvara temple at Tirumala (Chittoor district), contains a group of three copper figures of Kṛṣṇarāya and his two queens, one single stone figure of a king and two more, one of a king and the other of his wife. The identification of the three copper figures is placed beyond doubt by the label incised prominently on a shoulder of each figure.

Kṛṣṇarāya and his two queens, Cinnādēvī and Tirumaladēvī (Pl. LXI—2) : The king's statue is about four feet in height, but the statues of the queens have been made to a proportionately smaller scale in deference, to the Indian artistic tradition of figuring the minor members of a group in a smaller size than that of the principal figure. Each statue is an excellent example of repousse work in copper, and is made

121. Smith, *History of Fine Art in India and Ceylon,* p. 238.
122. *Influence of Indian Art,* (India Society, 1925) p. 81.

in two hollow sections, a frontal and rear one put together so as to give the appearance of a solid statue and kept in position by rivets. Kṛṣṇadēvarāya stands in the centre with Cinnādēvī to one side and Tirumaladēvī to another. Their hands are clasped in *añjali*, to mark their respect and devotion to the god. The king wears a tall conical cap and the general treatment, dress and decoration of the three figures are quite attractive. Commenting on these figures A. L. Basham, opined that "the faces of the queens seem quite conventional, though very beautiful, but that of the great king himself is almost certainly intended to give some idea of his actual appearance ....these three dignified figures seem to represent all that was good and noble in the old Hindu ideals of kingship, and, looking at them we can understand why the king made so deep an impression on the Portuguese envoys."[123] Smith remarks : "the images although formal in design and defective in expression seem to be executed with great delicacy."[124]

Statues of king and queen (Pl. LXII—1) : The identification of the statues of a king and queen carved in stone found in the temple has presented difficulties, since no names are incised on them. They are generally supposed to represent Tirumala I and his wife Vengaḷāṁbā.[125] But an old Mahāraṭa inventory of the articles and properties of the temple refers to the group as statues of Acyuta and his queen Varadājī Aṁmā.[126]

Venkaṭa (Pl. LXII—2) : The single statue is about 4½ feet in height and is repousse work in copper. A name Venkaṭapatirāya being engraved on it we may take it to represent either Venkaṭa I or Venkaṭa II. The figure stands erect with hands clasped in *añjali*. There is no doubt that the artistic quality of this figure is of a high order. The anatomical features are exquisitely shown and the appearance of the king is remarkably graceful.

Sōmapālem : The Cennakēśava temple of Sōmapālem contains some interesting portrait figures, in a *maṇṭapa* locally known as the Shepherd's *Maṇṭapa*. The *maṇṭapa* is situated outside of the compound wall to the north of the entrance *gōpura*. It faces the east and is built against the north half of the east compound wall. In the interior, there are three pillars almost touching the south wall, four pillars touching the west wall and three pillars touching the north wall. The first pillar from the east in the row touching the south wall contains at its base a life size sculpture of a man. Standing erect, with hands held in *añjali* against the chest, he has a clean shaven face, wears a tall cap and has a Vaiṣṇava mark or *nāmam* on his forehead. He wears a garland of big beads, a sword hangs to the left of his waist. The second pillar in the same row contains at its base a life size sculpture of a man similar to the one described above. The third pillar contains at its base, the figure of a woman standing in the graceful *dvibhaṅga* pose holding a long object in her right hand and keeping the left hand hanging. Her hair is done in a round knot above her head. The first pillar from the south in the row touching the west wall contains at its base the figure of a woman similar to the one described above. The second pillar contains at its base a woman standing holding a *cauri* in her upraised right hand and keeping her left hand hanging. Her hair is arranged in a round knot over her head. She is decorated with *patrakuṇḍalas*, necklaces, girdle and *pūrṇōruka*. The third pillar contains at its base, the figure of woman standing holding a flower in the right hand and a sword in the left hand. Her hair is secured in a sideknot named *koppu* and thrown a little to the left. Next to this pillar is loose stone statue of a man standing with hands in *añjali*. He wears a tall cap and there is a

123. A. L. Basham—*The Wonder that was India*, p. 375.
124. Smith—*History of Fine Art in India and Ceylon*, p. 238.
125. M. E. R. 1912, p. 289, f. n. 3.
126. Report on *T. T. D.* Ins., p. 315 and Pl. 53.

sword to his waist hanging to the right side. The fourth pillar contains at its base, the figure of a woman standing. The first pillar from the west in the row touching the north wall contains at its base, the figure of a woman standing holding *cāmara* in the right hand, and keeping the left hand hanging. Her hair is done in the shape of a bun tilted to the right side. The second and third pillars from the west in the same row have each a male figure at the base. The pillar which is to the left of the entrance has at its base, the figure of a woman standing holding a vessel in her hands. The pillar which is to the right of the entrance has at its base a lotus and above it a woman standing with hands in *añjali*. Her hair is arranged in a round knot above her head. It is not possible to identify the figures in this *maṇṭapa*, but there is no doubt that they represent the builder of the temple, his relations, wives and attendants.

Gōvindarāja temple, Tirupati : On the innerside of the wall of the outer *gōpura* of the Gōvindarāja temple at Tirupati are found the portrait figures of Maṭla Kumāra Anantarāya and his three Wives (Pl. LXIII—1).

Anantarāya stands with hands in *añjali*. His body above the waist is bare and he wears two *hāras* of big beads. His three wives stand to his right with their hands clasped in *añjali*. The dress and ornaments are quite attractive and the hair is arranged in a fine bun tilted to the right.

Vīrabhadra temple of Rāyacōṭi: In the Vīrabhadra temple of Rāyacōṭi is a stone figure of a royal person. The figure stands erect with hands clasped in *añjali* and has all the features of a royal personage. This figure may be identified as representing Maṭla Kumāra Anantarāya, who according to an inscription painted the *gōpuras* of the temple.

(G) DECORATIVE MOTIFS

One important division of sculpture that deserves consideration is that of decorative motifs. These include, floral designs, natural scenery, animals and birds, *kirtimukhas* or *siṁhalalāṭas*, human figures, figures in erotic poses, and semi-divine beings like *Gandharvas*, *Nāgas*, *Yakṣas* and *Kiṇnaras*.

Floral designs : Linial carvings are found in profusion in the temples under survey. On the *paṭṭas* of the *adhiṣṭānas*, on the shafts of the pillars, pilasters, on the *kuṁbhapañjaras*, and on the ceilings are found exquisite linial carvings and floral designs. The walls of the north and south *gōpuras* of the Rāmalingēśvara temple at Tāḍpatri contain fine floral designs and creeper decorations. On the ceilings are found designs in the pattern of wide open lotus flower.

Natural Scenes : Natural scenes occur in the sculptures relating to the Arjuna's penance (Kirātārjunīya story), Bhikṣāṭanamūrti, Dakṣiṇāmūrti, Gōpīkāvastrāpaharaṇam and others. But the artist's attention does not at all seem to have been at its best in the portrayal of natural scenery.

Animals and Birds : Animals and birds appear in various parts of temples in sculptures. They are introduced in their appropriate places either as vehicles of particular gods and goddesses and in a few cases independently for the sake of their decorative value. Figures of *yāḷis* appear in great number in these temples. *Yāḷi* is the compound of the lion and the elephant and is believed to symbolise the sacred river Ganges. *Yāḷi* is the combination of a lion in the rearing pose with its trunk entwined with that of an elephant seated at its feet. The lion as such is shown at the base of the pillarets, and as the *vāhana* of goddess Durgā or Mahiṣāmardanī. Figures of elephants are found frequently in different parts of temples. A long row of elephants are shown above the friezes of the Śiriyāḷa and Kirātārjunīya stories in the Vīrabhadra temple

of Lēpākṣi. Horses are shown on the *prākāra* walls of the Mallikārjuna temple at Śrīśailam and on a *paṭṭa* of the *adhiṣṭāna* of the Umāmahēśvara temples at Puṣpagiri. Cows are shown usually in the scenes representing Kṛṣṇa's *līlas* like lifting of Gōvardhana and playing on the flute. The bull, however, is the most favourite animal appearing in the Śaiva shrines. The bull, lying in the characteristic pose before Śiva is found in several temples. The naṁdi of Lēpākṣi is famous for its size and excellence of execution. The buffaloe is depicted as the *vāhana* of Yama, the god of death. The monkey is shown in several places on the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri. The dog is usually shown as the *vāhana* of Bhairava and also in some Bhikṣāṭanamūrti sculptures. It is surprising to see, Gaṇapati, noted for the enormous proportions of his physical frame should have the tender mouse as his vehicle. The deer appears very frequently in sculpture. In most cases, Śiva is shown as holding the deer in one of his four hands. It is also shown as accompanying Śiva in his Bhikṣāṭanamūrti form. The snake, by virtue of its association with some of the gods of the Hindu pantheon cannot be missed in the sculptures of the temples. It is shown sometimes in one of the hands of Śiva, Durgā and Kumāra. It also appears as an ornament on the body of Śiva and also as an ear ornament. A gigantic serpent is carved in stone in the Vīrabhadra temple of Lēpākṣi, with its majestic hood serving as a canopy for the linga of Śiva. Birds too, occur in their appropriate places as *vāhanas* of certain gods. The elegance of the pose of the peacock as also the grace of its wings spread fanwise are charming. Figures of swans are carved with great skill below the panels representing the stories of Kirātārjunīya and Śiriyāḷa in the Vīrabhadra temple of Lēpākṣi and also on the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri. Parrots are found on the foliages of the *kuṁbhapañjaras* on the walls of the north and south *gōpuras* of the Rāmalingēśvara temple at Tāḍpatri.

Kīrtimukhas or siṁhalalāṭas : The *kirtimukha* represents the grotesque head of a lion sometimes with a human face or a dancing figure inside and sometimes with pearls dropping down from its mouth. The *Kirtimukha* or the head of a lion with pearls dropping from its mouth is considered to be symbolical representation of the builder's or donor's fame which is figuratively taken to be as white as pearls. Typical examples of *kirtimukhas* with pearls dropping down from their mouths are those found on the cornice above the walls of the main shrine in the Venkaṭaramaṇa temple of Tāḍpatri. *Siṁhalalāṭas* with human faces inside occur in several temples.

Human figures : Quite a large number of sculptures of human figures is found in these temples. There appear a good number of sculptures of sages and Śaiva devotees like Kaṇṇappanāyanār, Mārkaṇḍēya, Śirīyāḷa, and Mṛgavyādha. The female figure is particularly carefully carved in these temples. The figure of woman standing holding a creeper usually found at the entrances of the *gōpuras*, figures of woman shown on the base of the pillarets as at Sōmapālem and Tāḍpatri, and the woman shown as accompanying Śiva in his Bikṣāṭanamūrti form are certainly masterpieces of Vijayanagara times. Particularly pleasing are the figures of women found in Lēpākṣi temple and the Puṣpagiri temples. The attenuated waist, prominant bust, thick-set arms and legs, draperies of diaphonous material and the hair styles of the woman in the sculptures of the Vijayanagara period certainly are enchanting.

Figures in erotic poses : These figures occur on the outer *gōpura* (Pl. LXIII-2) and on the edges of the roof of the *Lakṣhmidē vimaṇṭapa* in the Gōvindarāja temple at Tirupati.

Semi-divine beings : Figures of *Gandharvas, Nāgas, Yakṣas and Kiṇnaras* occur on the walls of the Mallikārjuna temple of Śrīśailam and the north and south *gōpuras* of the Rāmalingēśvara temple at Tāḍpatri. These have been carved with great skill.

Part III

ICONOGRAPHY

The temples under study contain several interesting images of gods and goddesses both in stone and metal. They are classified as Śaivite Deities, Vaiṣṇava Deities and Minor Deities and described below:

(A) ŚAIVITE DEITIES

ŚIVA

(*a*) *Sthānakamūrti* (Standing form)

KĒVALA-CHANDRAŚĒKHARA

1. A metal image in the Rāmalingēśvara temple, Tāḍpatri. Standing in *samabhaṅga*, this deity holds *paraśu* in the upper right hand, *mṛga* in the upper left and keeps the lower right hand in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñopavīta* and *pūrṇōruka*.

2. A metal image in the Vīrabhadra temple, Rāyacōṭi. Standing in *samabhaṅga*, this god holds *paraśu* in the upper right hand, *mṛga* in the upper left, and keeps the lower right in *abhaya* and the lower left in *varada*. He wears *makara* and *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*.[1]

(*b*) *Āsināmūrthi* (Seated form)

DAKṢIṆĀMŪRTI

1. A stone image in the Vīrabhadra temple, Rāyacōṭi. Seated in *vīrāsana* on a *pīṭha*, this deity has four hands and holds *paraśu* in the upper right hand, flame in the upper left and keeps the lower right hand in *jñāna-mudra* and rests the lower left on the knee. His *jaṭas* are tied in a *jaṭābhāra* above his head. He wears *makarakuṇḍalas*, *graivēyakas* and *pūrṇōruka*. The figure of the bull seated is carved on the front face of the seat.[2]

2. Stone image in a *śālā-kōṣṭa* on the south wall of the *garbhagṛha* of the Śiva temple, Penukoṇḍa. The god is seated under a tree with the right leg hanging and resting on the *Apasmārapuruṣa* and the left bent at the knee and resting on the seat and has three eyes and four hands. He holds *triśūla* in the upper right hand, *nāga* in the upper left and keeps the lower right hand in *cinmudra* and holds a book in the lower left hand. He wears a *jaṭāmakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and *pūrṇōruka*. There is a sage on either side at the bottom.[3]

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1. *Mṛga* in the upper left hand, and the two lower hands in *abhaya* and *varada* are in accordance with the requirements of the texts. *Paraśu* in the upper right hand, found in both the examples is not in accordance with the requirements of the texts.

2. This is obviously the *vyākhyānamūrti* form. In this form Śiva should hold *akṣamāla* in the upper right hand, and *agni* (fire) or *sarpa* (snake) in the upper left hand (*Hindu Ico.*, II—1, pp. 274-278). Flame in the upper left hand found in this example is in accordance with the requirements of the texts. The presence of the bull on the front face of the seat is peculiar.

3. This example also comes under the *vyākhyānamūrti* form. Nāga in the upper left hand found in this example is in accordance with the requirements of the texts, but *triśūla* in the upper right hand is not as sanctioned by the texts.

(c) *Dēvīsahitamūrti* (Forms with Dēvī)

Umāmahēśvaramūrti : Inside the Umāmahēśvara temple, Śrīśailam. Śiva and Pārvatī are seated on a *vēdī* with Nandi and Gaṇapati at the bottom on either side. Śiva is seated in *vīrāsana* and holds *paraśu* in the upper right hand, *triśūla* in the upper left and keeps the lower right hand in *abhaya* and passes the lower left round the back of the Dēvī. He wears a *jaṭāmakuṭa* containing *triśūla* in the centre and a linga above it and *jaṭas* issuing to the sides. He is decorated with *udarabandha*, *channavīra*, *yajñōpavīta*, and two *graivēyakas*. The Dēvī is seated on the folded left leg of Śiva with both her legs hanging. Her right hand goes round the back of Śiva while the left hand hangs on the left side. She is adorned with *Karaṇḍamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, girdle and *pūrṇōruka*.[4]

Sōmāskanda (pl. LXIV-1): This is a group of fine bronzes kept in the *kalyāṇamaṇṭapa* of the Mallikārjuna temple, Śrīśailam. Śiva is seated on a *pīṭha* with his left leg folded and resting on the seat and the right hanging. He has four hands and holds *paraśu* in the upper right hand, *mṛga* in the upper left and keeps the lower right in *abhaya* and the lower left in *siṁhakarṇa* pose. He is adorned with a *jaṭāmakuṭa* containing Gaṅgā to right and the crescent moon to left and wears *makarakuṇḍala* on the rigt ear, *śaṁkhapatrakuṇḍala* on the left ear, *kēyūras*, two *graivēyakas*, *udarabandha*, *channavīra*, *yajñōpavīta*, a girdle of four strings, anklets and *manjīras*. Pārvatī sits with her right leg folded and resting on the seat and the left hanging. She keeps her right hand in *abhaya* and the left in *varada*. She is adorned with *karaṇḍamakuṭa*, *makarakuṇḍalas*, *kēyūras*, two *graivēyakas*, *yajñōpavīta*, girdle, *pūrṇōruka*, anklets and *manjīras*. Kumāras as a young boy located to the left of Śiva is standing nude with his legs slightly bent. His two hands, bent at elbows are stretched forward holding lotuses. He is adorned with *kirīṭamakuṭa*, *śaṁkhapatrakuṇḍalas*, two *graivēyakas*, *kēyūras*, *udarabandha*, *channavīra*, *yajñōpavīta*, *mēkhalā*, anklets and *manjīras*.[5]

(d) *Nṛttamūrti* (Dancing forms)

1. A bronze image located in the *mukhamaṇṭapa* of the Mallikārjuna temple, Śrīśailam (Pl. LXIV-2). Standing on the *Apasmārapuruṣa* in the *Bhujaṅgatrāsa* pose, this god holds *ḍamaru* in the upper right and flame in the upper left and keeps the lower right in *abhaya* and the lower left in *karihasta*. He is adorned with *jaṭāmakuṭa* containing Gaṅgā to the right and crescent moon to the left, *makarakuṇḍala* on the right ear, *patrakuṇḍala* on the left ear, four *graivēyakas*, *yajñōpavīta*, *udarabandha*, girdle and *pūrṇōruka*. He has three eyes.

2. A bronze image in the same place (Pl. LXV-1). The diety dances in the *Bhujaṅgalalita* pose on the *Apasmārapuruṣa* and holds *ḍamaru* in the upper right hand, flame in the upper left and keeps the lower right in *abhaya* and the lower left in the *karihasta* pose. He is adorned with *kirīṭamakuṭa* with Gaṅgā to right and crescent moon to left, *makarakuṇḍala* on the right ear and *śaṁkhapatrakuṇḍala* on the left ear, two *graivēyakas*, *channavīra*, *udarabandha*, girdle and *ardhōruka*[6].

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4. The hand positions and contents found in this example do not tally with the prescription of the *Rūpamaṇḍana*. (For details regarding the prescriptions of the texts see, this form already described under sculpture).

5. The contents and hand positions of Śiva in this example are in accordance with the requirements specified in the *Śilparatna*. (For details regarding the requirements of the texts, see this form described under sculpture). The contents in the hands of Skanda are not in accordance with the requirements of the texts.

6. The requirements of the texts that the upper right hand should hold *ḍamaru*, the upper left flame, the lower right be kept in *abhaya* and the lower left in *karihasta* laid down in the texts are adhered to in both the examples.

(e) *Saṁhāramūrtis* (Destructive Forms)

(I) VIRABHADRA

1. Inside the Vīrabhadra temple at Rāyacōṭi. Standing in *samabhaṅga*, the god has two hands and holds sword in the right hand, and shield in the left. He wears *kirīṭamakuṭa*, *cakra* and *makara kuṇḍalas*, *graivēyakas* and *pūrṇōruka*. To bottom right is Dakṣa, with the body of a human and the head of the goat seated in *padmāsana* with his hands in *anjali*.

2. The *mūlabhēra* in the Vīrabhadra Temple, Lēpākṣi. It is a stone image about five feet in height. Standing in *samabhaṅga*, the god has four hands, and holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield with a human head hanging below in the lower left hand. He wears *kirīṭamakuṭa*, *makarakuṇḍalas*, *graivēyakas*, *yajñōpavīta* and girdle and *pūrṇōruka*. He has three eyes and protruding side tusks. To the bottom right is Dakṣa with goat's head with his hands kept in *añjali*.

3. A stone image in a *śālā-kōṣṭa* on the south wall of the *antarāḷa* of the Śiva temple, Penukoṇḍa. Standing in *samabhaṅga*, the god holds arrow in the upper right hand, bow in the upper left, sword in the lower right and shield in the lower left. He wears *kirīṭamakuṭa*, *graivēyakas*, *ratnakuṇḍalas*, *yajñōpavīta*, *channavīra*, *kapālamālā* reaching below the knees and *pūrṇōruka*. Dakṣa with a goat's head and human body stands to the bottom right with his hands clasped in *añjali*.

4. A set of two metal images of Vīrabhadra and Bhadrakāḷī in the Vīrabhadra temple, Lēpākṣi (Pl. LXV-2). Vīrabhadra is seated with his right leg hanging and the left leg folded at the knee and resting on the seat and has eight hands. He holds *triśūla*, *mṛga* and arrow in the upper right hands and *pāśa*, *kapāla* and bow in the upper left hands. He holds a sword in the lower right hand and a shield in the lower left. He has three eyes and wears *jaṭāmakuṭa* with a linga inside it and the crescent moon, *cakra kuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *udarabandha*, *kapālamālā* and *pūrṇōruka*. Bhadrakāḷī is seated in *vīrāsana* and has eight hands. She holds *triśūla*, *khaṭvāṅga* and *ḍamaru* in the upper right hands, and flame, *hala* and a long object in the upper left hands. The lower right hands hold a sword and the lower left a shield. She wears *karaṇḍamakuṭa*, *cakrakuṇḍalas*, *graivēyakas*, *kapālamālā* and *pūrṇōruka*. The two images weigh twenty five maunds.

5. Icon in a small shrine to the north of the Mallikārjuna temple at Śrīśailam. This deity stands in *samabhaṅga* and has ten hands. The upper right hands hold dagger, *khaḍga*, *gada* and bent sword. The upper left hands hold *dhanus*, *nāga*, *khaṭvāṅga* and bent sword. The lower right hand holds *triśūla* and the lower left holds shield. He wears a garland of skulls reaching up to the knees and his hair flows in *jaṭas*.

6. Images set up against the front wall of the *antarāḷa* of the Mallikārjuna temple, Śrīśailam. This deity stands in *samabhaṅga* and has thirty two hands. The upper right hand, hold *khaḍga*, *gadā* *ḍamaru*, *pāśa*, *kunta*, dagger, *aṅkuśa*, dagger, curved sword, *triśūla*, *paraśu*, *pāśa*, *khaṭvāṅga*, *triśūla* and *śaṁkha*. The upper left hands hold *kamaṇḍalu*, *khaḍga*, *dhanus*, *pāśa*, *nīlōtpala*, *khaḍga*, curved sword, *gadā*, *aṅkuśa*, *khaḍga*, lotus with stalk, *hala*, *nāga*, *ḍamaru* and *nāga*. The lower right hand holds a *triśūla* and the lower left a *paraśu*. He wears a *kirīṭamakuṭa*, with a linga on *vēdi* in its centre, *graivēyakas*, girdle and a garland of skulls reaching up to the knees. Bhadrakāḷī stands to his left in *dvibhaṅga* and has four hands. She holds *triśūla* in the upper right hand and *ḍamaru* in the upper left. The lower right

holds a *khaḍga* and the lower left rests on a long sword with its point resting on the ground. Dakṣa stands to the right and Dakṣa's wife with her hands in *añjali* to the left.[7]

(II) BHAIRAVA

1. A stone image found inside a *śālā-kōṣṭa* on the wall to the left of entrance of the *antarāḷa* in the Śiva temple, Penukoṇḍa. Standing in *samabhaṅga*, before a dog the god has four hands. He carries *ḍamaru* in the upper right hand, *pāśa* in the upper left, *triśūla* in the lower right and *kapāla* in the lower left hand. He wears a *jaṭāmakuṭa*, *patrakuṇḍalas*, *graivēyakas*, *yajñōpavīta*, *channavīra*, garland of skulls and *pūrṇōruka*. He has three eyes and a terrific appearance.

2. An image in a group of detached images set up on a platform to the south of the Mallikārjuna temple, Śrīśailam. It represents a nude standing deity with four arms, the upper right holding *ḍamaru*, the upper left holding *nāga*, the lower right holding *triśūla* and the lower left *kapāla*. There is a dog to bottom left. The god wears a *jaṭāmakuṭa* and has protruding side tusks.

3. An image built into the wall of the pillared verandah to the south of the entrance to the court-yard of the shrine of Bhramarāmbā in the Mallikārjuna temple of Śrīśailam. This deity stands on *pādukas* in *tribhaṅga* and has four hands. He holds *ḍamaru* in the upper right hand, *Triśūla* in the upper left and *khaḍga* in the lower right and *kapāla* from which hangs a man's head in the lower left hand. There is a *nāga* to right and dog to left below. He wears a garland of skulls reaching up to the knees.[8]

(*f*) *Pratyēkamūrti* (Special form)

ARDHANĀRI

Image set up in a small shrine immediately to the north of the Mallikārjuna temple at Śrīśailam. The deity is seated on a *vēdi* which contains a row of running lions. He holds *triśūla* in the upper right hand and *nilōtpala* in the upper left and keeps the lower right hand in *abhaya* and the lower left in *varada*. There is a single breast on the left side.[9]

(B) ŚAIVITE PARIVĀRADĒVATAS—(ATTENDANT DEITIES)

GAṆAPATI

Image in the Vīrabhadra temple of Rāyacōṭi. The god is seated and holds *paraśu* in the upper right hand, *pāśa* in the upper left, broken tusk in the lower right and *mōdaka* in the lower left hand. The tip of the trunk is resting on the *mōdaka*.

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7. Of the examples of Vīrabhadra described, the contents in the hands of the deity in Nos. 2 and 3 are in accordance with the requirements specified in the *Kāraṇāgama*. No. 1, a two handed variety, No. 4, an eight handed variety, No. 5, a ten handed variety and No. 6, a thirty two handed variety are not mentioned in the texts (for details regarding the requirements of the texts, see this form described under sculpture).

8. Of the examples of Bhairava described, the contents in the hands of the deity in No. 1 are in accordance with the requirements of the *Vaṭuka-Bhairavakalpa*. In the case of Nos. 2 and 3, excepting the *nāga* and *khadga* held in the upper left hand in each example respectively, the contents of the hands tally with the requirements of the same text (for details regarding the requirements of the texts, see this form described under sculpture).

9. *Nīlōtpala* in the upper left hand and the lower right hand and the lower right hand in *abhaya* found in this example are in accordance with the requirements of the texts.

KUMĀRA

1. In a *śāla-kōṣṭa* on the north wall of the *antarāla* of the Śiva temple at Penukoṇḍa. The god with a single face, four hands and three eyes stands before a peacock. He holds *vajra* in the upper right hand, *tanka* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. He wears *kirīṭamakuṭa, patrakuṇḍalas, kēyūras, graivēyakas, channavīra,* girdle, *pūrṇōruka* and *mañjīras.*

2. A stone image installed in the eighth of a row of shrines to the west of the Mallikārjuna temple, Śrīśailam. The image represents Kumāra as seated on the *pīṭha* which contains in the front the figure of a peacock piercing the body of a snake with its beak. Kumāra sits with his left leg folded and, resting on the seat and the right hanging. He has twelve hands. The upper right hands hold *triśūla pāśa, cakra, khaḍga* and arrow. The upper left hands hold *ḍamaru, nāga, śaṁkha, khēṭa* and *dhanus.* The lower right hand holds an *akṣamālā* while the lower left holds a *kamaṇḍalu.*

3. An image set up in a small compartment in the *Ghaṇṭāmaṭha* situated about half a mile from the Mallikārjuna temple area at Śrīśailam. This deity has three faces in the front and three at the back and three eyes in each face. He is seated on a *vēdī* with the figure of a peacock holding a snake in its mouth sculptured on it, with his left leg folded and resting on the seat and the right hanging. He has twelve hands. The upper right hands hold lotus bud, *paraśu, khaḍga,* arrow and a sword with six holes in the blade. The upper left hands hold *triśūla,* lotus bud, *khēṭa, nāga* and *pāśa.* The lower right hand is in *abhaya* and the lower left holds a rod-like object. He is decorated with *kirīṭamakuṭa, ratnakuṇḍalas* three garlands, girdle, and *channavīra.*

4. An image found in the same place (Pl. LXV-3). It represents Kumāra with six faces, each with three eyes as seated on a *vēdi* containing the figure of a peacock. His left leg is folded and rests on the seat while the right hangs below. He has twelve hands. The upper right hands hold arrow, dagger, *cakra, pāśa,* and another object. The upper left hands hold *dhanus, khēṭa, śaṁkha, nāga* and *ḍamaru.* The lower right hand holds an *akṣamālā* and the lower left a *kamaṇḍalu.* The deity is adorned with *kirīṭamakuṭas kēyūras, udarabandha, yajñōpavīta,* girdle made of three strings of pearls anklets and *mañjīras.*

5. A stone image in the Vīrabhadra temple of Rāyacōṭi. Riding a peacock, this God has six heads in a row and twelve hands. He holds *pāśa, śakti,* a long object, *ṭanka* and *bāṇa* in the upper right hands, *kukkuṭa, triśūla, kamaṇḍalu, vajra* and *dhanus* in the upper left hands and keeps the lower right in *abhaya* and the lower left in *varada.* He wears *kirīṭamakuṭas, makarakuṇḍalas, graivēyakas* and *pūrṇōruka.*[10]

PĀRVATĪ

1. A metal image in the Rāmalingēśvara temple of Tāḍpatri. Standing in *samabhanga,* the goddess holds *nilōtpala* in the right hand and keeps left the hand hanging. She wears *karaṇḍamakuṭa cakrakuṇḍalas, graivēyakas* and *pūrṇōruka.*

2. Another metal image in the same place. The goddess stands in *samabhanga* and holds *triśūla* in the upper right hand, *ḍamaru* in the upper left and keeps the lower right in *abhaya* and the lower left in *varada.* She wears *karaṇḍamakuṭa* and several ornaments.

10. Of the examples described, No. 1 is a four handed variety, while all others are of the twelve handed variety. The contents and hand positions in No. 1 do not tally with any of the combinations given in the texts (for details see Kumāra described under sculpture). Of the twelve handed examples, none tallies with the requirements of the texts.

3. A metal image in the Vīrabhadra temple, Rāyacōṭi. Standing in *dvibhaṅga*, the goddess holds *nīlōtpala* in the left hand and keeps the right hand hanging. She wears *karaṇḍamakuṭa, cakra-kuṇḍalas, graivēyakas* and *pūrṇōruka.*

DURGA

1. A stone image in a *śālā-kōṣṭa* on the north wall of the *antarāla* of the Śiva temple at Penukoṇḍa. Standing in *samabhaṅga* on the head of a buffaloe, she holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and the lower left at *kaṭi*. She wears *karaṇḍamakuṭa, ratna-kuṇḍalas*, girdle with *siṁhalalāṭa* buckle and *pūrṇōruka*. She has fierce side tusks protruding to the sides.

2. A stone image built into the back wall of the pillared verandah in the courtyard of the Bhramarāmbā shrine, in the Mallikārjuna temple at Śrīśailam. The goddess is seated on a *pīṭha* with human faces sculptured on it. Her left leg is folded and rests on the seat while the right leg is kept hanging. She has four hands. The upper right hand holds *triśūla*, the upper left a *ḍamaru*, the lower right a *khaḍga* and the lower left a bow.[11]

MAHIṢĀSURAMARDANI

A fine stone image of this goddess is found built into the back wall of the pillared verandah to the east in the courtyard of the Bhramarāmbā shrine in the Mallikārjuna temple at Śrīśailam. The goddess stands with her right leg slightly bent and resting on the back of the buffaloe and the left leg resting on its neck. She wears a garland reaching up to the knees and has eight hands. The upper right hands hold *cakra, khaḍga*, and *paraśu*. The upper left hands hold *śaṁkha, pāśa* and *khēṭa*. The lower right hand pierces a *śūla* into the body of the buffaloe and the lower left hand holds the head of a man coming out of the mouth of the animal. There is a lion to the bottom right.[12]

(C) VAIṢṆAVA DEITIES

VIṢṆU

Three images of Viṣṇu standing, one example of Viṣṇu seated, four examples of Viṣṇu reclining and one of the Dēvīsahitamūrti form are described below.

1. The *mūlabēra* in the Kalyāṇa Venkaṭēśvara temple of Mangāpuram. Standing in *samabhaṅga* the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *varada* and the lower left at *kaṭi*. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta* and *pūrṇōruka.*[13]

2. The *mūlabēra* in the Prayāga-Mādhavasvāmi shirne in the Kalyāṇa Venkaṭēśvara temple of Nārāyaṇavanam. Standing in *samabhaṅga*, this diety holds *cakra* in the upper right hand, *śaṁka*, in the upper left, *gadā* in the lower right and keeps the lower left in *varada*. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta, channavīra*, girdle, *pūrṇōruka* and *mañjīras.*[14]

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11. Of the two examples of Durgā described, No. 1 resembles Vindhyāvāsī Durgā, but one hand is in *kaṭyāvalambita* pose and not in *varada* as required by the texts.

12. The texts require this goddess to be shown with ten hands but in this example there are only eight hands to the deity.

13. This example may be identified as *Bhōga-Sthānakamūrti* of the adhama class.

14. This image evidently is Mādhava. According to the *Rūpamaṇḍana*, Mādhava is required to hold *cakra* in the upper right hand *śaṁka* in the upper left, *gadā* in the lower right and *padma* in the lower left hand (*Hindu Ico.*, I-1, P. 229). In this example the lower left hand is in *varada* instead of holding *padma.*

3. The *mūlabēra* in the Cennakēśava temple of Mārkāpuram. Standing in *samabhaṅga*, the deity holds *cakra* in the upper right hand *śaṁka* in the upper left, *gadā* in the lower right and *cakra* in the lower left hand. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas*, and *pūrnōruka*. This is a stone image with a silver outer cover.[15]

4. A stone image in the *mukhamanṭapa* of the Kōdaṇḍarāma temple, Candragiri. The god is seated on a *pīṭha* with his right leg hanging and the left folded at the knee and kept on the seat. He has four hands and holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and holds *gadā* in the lower left hand. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas, graivēyaka, yajñōpavīta, channavīra* and *pūrnōruka*.[16]

5. A stone image in the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram. The god is reclining on Śēṣa with his right hand resting on a pillow under his head and the left hand resting on the left leg. The feet of the god rest on a lotus. He is adorned with *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta*, girdle and *pūrnōruka*.

6. The *mūlabēra* in the shrine of Ranganātha inthe Kaḷyāṇa-Venkaṭēsvara Temple of Nārāyaṇa-vanam. The deity is lying on the coils of Śēṣa and has two hands. The right hand is resting on a pillow near his head and the left hand is kept stretched parallel to the left thigh. Śrī and Bhū are seated at the feet of the god. Śrī keeps her right hand in *varada* and holds a lotus in the left hand. Bhū holds a lotus in the right hand and keeps the left in *varada*. Both of them are adorned with several ornaments.

7. Stone image in a small shrine in the Cennakēśava temple of Mārkāpuram. Lying on the coils of Śēṣa, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left, rests the lower right beneath the head and the lower left on the left leg. He wears *kirīṭamakuṭa, makarakuṇḍalas*, two *graivēyakas, channavīra* and *pūrnōruka*. A lotus issues from the navel of the god. Śrī is standing near his feet. There is a man standing near the feet.[17]

8. A stone image in the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram. Seated in *virāsana* Viṣṇu holds *śaṁkha*, and *cakra* in the two upper hands and keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her thigh. He wears *kirīṭamakuṭa, makarakuṇḍalas graivēyakas, yajñōpavīta* and *pūrnōruka*. The Dēvī is seated on the folded left thigh of the god with her two legs hanging. The right hand of the Dēvī passes round the back of the god while the left holds a lotus. On the right side of the chest of the god is a representation of his consort.[18]

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15. This example also can be identified as Mādhava but for the *cakra* in the lower left hand.

16. This image comes under *Bhōga-Āstnamūrti* of the *adhama* class.

17. All the three examples described come under *Bhōga-Śayanamūrti* of the *adhama* class. The positions of the hands in Nos. 5 and 6 are in accordance with the requirements of the texts (for details regarding the requirements of the texts see under this from in sculpture)

18. According to the *Viśvakarma-Śāstra*, in this form of Viṣṇu, *śaṁkha* and *cakra* are required to be represented by their personified forms (*Hindu Ico.* I-1, pp. 258-259). In this example they are shown as actual weapons.

Viṣṇu-Avatāra forms

VĒṆUGŌPĀLA

A stone image of Vēṇugōpāla in the Kōdaṇḍarāma temple of Candragiri. The deity stands in the *vyatyastapāda* pose and has four hands. He holds *cakra* in the upper right hand, *śaṁkha,* in the upper left, while the two lower hands hold the flute which is kept near the mouth. He is decorated with *kirīṭamakuṭa, makarakuṇḍalas,* three *graivēyakas, yajñōpavīta,* girdle with *siṁhalalāṭa* buckle and *purnōruka.*

NARASIṀHA

Three images of Narasiṁha, two Dēvī-sahita forms and one as Anugrahamūrti are described below.

1. A metal image in the *garbhagṛha* of the Laksmīnarasiṁha temple, Kadiri. The god is seated on a *pīṭha* with his right leg hanging and the left leg folded at the knee and resting on the seat. The Dēvī is seated on the left thigh of the god. The god has four hands, the upper right hand holding *cakra* and the upper left *śaṁkha.* The lower right is in *abhaya* while the lower left passes round the back of the Dēvī. He wears a *kirīṭamakuṭa* and several other ornaments. The Dēvī is seated with both her legs hanging and holds a flower in her right hand and passes the left hand round the back of the god. She wears *karaṇḍamakuṭa,* and several ornaments.

2. A stone image in the Kōdaṇḍarāma temple of Candragiri. Seated with the right leg hanging and the left leg folded at the knee and resting on the seat, the god holds *cakra* in the upper right hand, *śaṁkha* in the upper left and keeps the lower right in *abhaya* and passes the lower left round the back of the Dēvī and rests it on her *kaṭi.* The Dēvī is seated on the folded left leg of the god with her hands in *añjali.*

3. The *mūlabēra* in the Lakṣmīnarsiṁha temple Kadiri. The god is seated on a *padmapīṭha* in *vīrāsana* holding Hiranyakaśipu on his thighs and has eight hands. The upper right hands carry *cakra,* and *khaḍga,* while the upper left hold *śaṁkha* and shield. The lower right and the lower left hands are tearing open the belly of Hiraṇyakaśipu while one more upper right hand holds the *makuṭa* of the demon and the corresponding left hand catches hold of the feet. The deity wears *kirīṭamakuṭa, makarakuṇḍalas,* garland of intestines and *pūrnōruka.* He has fierce side tusks. Prahlāda stands to the left of the God with his hands in *añjali.*

Vaiṣṇava-parivāradēvatas

LAKṢMI

1. The *mūlabēra* in the *garbhagṛha* of the Dēvī shrine Lakṣmīnarasiṁha temple of Kadiri. The Dēvī is seated on a lotus in *padmāsana* and has four hands. She holds flowers in the two upper hands and keeps the lower right in *abhaya* and the lower left in *varada.* She wears *karaṇḍamakuṭa* and severa ornaments.

(D) Minor deities

BRAHMĀ

1. Stone image in a *śālā-kōṣṭa* on the north wall of the *garbhagṛha* of the Śiva temple of Penukoṇḍa. Standing in *samabhaṅga* this three headed god has four hands. The upper right hand holds, *akṣamālā* and the upper left *kamaṇḍalu*. He keeps the lower right hand in *abhaya* and the lower left in *varada*. He wears *kirīṭamakuṭa, yajñōpavīta, graivēyakas, channavīra* and *pūrnōruka*.

2. Stone image in the Vīrabhadra temple of Rāyacōṭi. Seated in *vīrāsana* on a *vēdī*, the god holds *sruk* in the upper right hand, *akṣamālā* in the upper left hand and keeps the lower right in *abhaya* and the lower left in *varada*. He has three heads adorned with *kirīṭamakuṭas, makarakuṇḍalas, graivēyakas yajñōpavīta* and *pūrnōruka*.

SŪRYA

In the Vīrabhadra temple of Rāyacōṭi. Standing in *samabhaṅga*, the god holds lotus in each of his two hands. He wears *kirīṭamakuṭa, makarakuṇḍalas, graivēyakas, yajñōpavīta* and *pūrnōruka*. There is a *prabhā* behind his head.

Part IV

ARCHITECTURAL NOTES

(A) ARCHITECTURAL NOTES

The Vijayanagara temples described so far are of great value for the study of the architecture of Āndhradēśa. They possess several peculiar and interesting architectural features and constitute a distinct group and illustrate the evolution of an important style of architecture.

The main features of the Vijayanagara style of architecture as derived from the foregoing study of representative temples may be stated as follows :

I PLAN OF TEMPLES

The plan of these temples shows an interesting variety.

1. Mere temple without *prākāra* or other shrines: The Śiva temple of Penukoṇḍa, the Umāmahēśvara temple at Śrīśailam and temples Nos. I to VI in the Candragiri fort are good examples of this variety.

2. Temple without *prākāra* and with other shrines: The Mallikārjuna temple of Candragiri is a good example of this variety.

3. Temple with *prākāra* and without other shrines : The Kōdaṇḍarāma temple of Candragiri comes under this variety.

4. Temple with one *prākāra* and one entrance either plain or surmounted by a *gōpura*: The Kōdaṇḍarāma temple of Candragiri is an example of a temple with a *prākāra* and plain entrance. The Cennakēśava group of temples at Puṣpagiri, the Mādhavarāya temple of Gōrantla, the Cennakēśava temple of Sōmapālem, the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram and temple No. VII in the Candragiri fort come under the variety of a temple with *prākāra* and one entrance surmounted by a *gōpura*.

5. Temple with *prākāra* having three entrances : The Venkaṭaramaṇa temple of Tāḍpatri is an example of a temple with a *prākāra* with three entrances, the main entrance surmounted by a *gōpura* and the other two surmounted by low *śālas*. The Rāmalingēśvara temple of Tāḍpatri and the Vīrabhadra temple of Rāyacōṭi are examples of a temple with a *prākāra* having three entrances all surmounted by *gōpuras*.

6. Temple with *prākāra* having four entrances. The Lakṣmīnarasiṁha temple of Kadiri is an example of a temple with a *prākāra* with four entrances all surmounted by *gōpuras*.

7. Temple with two enclosures : The Cennakēśava temple of Mārkāpuram contains two enclosures, one behind the other. The Vīrabhadra temple of Lēpākṣi and the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam are examples of a temple with two enclosures one inside the other.

8. Temple with three enclosures in a line : The Gōvindarāja temple of Tirupati is an example of this variety.

9. Temple without *parivāradēvata* shrines : Temples No. I to VI in the Candragiri fort, the Umāmahēśvara temple at Śrīśailam, the Kōdaṇḍarāma temple of Candragiri, the Mādhavarāya temple of Gōranṭla and the Kaḷyāṇa-Venkaṭēśvara temple, Mangāpuram are good examples of this variety.

10. Temple with Dēvī shrine and *parivāradēvata* shrines : The Cennakēśava temple of Mārkāpuram, the Vīrabhadra temple of Lēpākṣi, the Lakṣmīnarasiṁha temple of Kadiri, the Rāmalingēśvara and Venkaṭaramaṇa temples of Tāḍpatri, the Cennakēśava temple of Sōmapālem, the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam, the Mallikārjuna temple of Candragiri and temple No. VII in the Candragiri fort are good examples of this variety.

II MEMBERS ON THE AXIS

Remarkable differences are to be found with regard to the members on the axis in these temples.

1. Temple with only *garbhagṛha* : The circular shrine in the Venkaṭaramaṇa temple of Tāḍpatri is an example. It is a complete stone structure and a perfect example of a *Vesara* shrine which is round from the base to the top.

2. Temple with *garbhagṛha* and porch : The *Umāmahēśvara* temple at Śrīśailam is an example.

3. Temple with *garbhagṛha* and *aṁtarāḷa* : Temple No. II in the Candragiri fort comes under this variety.

4. Temple with *garbhagṛha*, *aṁtarāḷa* and *mukhamaṇṭapa*: The Dēvī shrine in the Venkaṭaramaṇa temple of Tāḍpatri, the main shrine in the Rāmalingēśvara temple of Tāḍpatri and the Dēvī shrine in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam are of this variety.

5. Temple with *garbhagṛha* and *aṁtarāḷa* surrounded by a *pradakṣiṇa* and *mukhamaṇṭapa* : The Mallikārjuna temple of Candragiri, temple No. VII in the Candragiri fort and the Śiva temple of Penukoṇḍa are of this variety.

6. Temple with *garbhagṛha*, *aṁtarāḷa*, either in one section or two, *mukhamaṇṭapa* and *mahāmaṇṭapa* : The Venkaṭaramaṇa temple of Tāḍpatri, the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam, the Mādhavarāya temple of Gōranṭla and the Cennakēśava temple of Mārkāpuram belong to this variety.

7. Temple with *garbhagṛha* and *aṁtarāḷa* surrounded by *pradakṣiṇa*, *mukhamaṇṭapa* and *mahamaṇṭapa* : The Kōdaṇḍarāma temple of Candragiri and temple No. VII in the Candragiri fort come under this type.

8. Temple with *garbhagṛha* and *aṁtarāḷa* surrounded by a *pradakṣina*, *mukhamanṭapa*, connecting *maṇṭapa* and *mahāmaṇṭapa* : The Lakṣmīnarasiṁha temple of Kadiri is an example of this variety.

III THE UPAPĪṬHA

The *upapīṭha* is found only in the Rāmalingēśvara temple of Tāḍpatri, the Cennakēśava temple of Mārkāpuram and the Vīrabhadra temple of Lēpākṣi. Other temples do not have this lowest member on the elevation.

IV THE ADHIṢṬĀNA

The architects of the Vijayanagara period bestowed great attention on the *adhiṣṭānas* and built them in many ways.

1. A simple *adhiṣṭāna* of this period as found in the Mādhavarāya temple of Gōranṭla contains *upāna, paṭṭa, gaḷa, tripaṭṭa, gaḷa* and *āliṅgapaṭṭikā.*

2. *Adhiṣṭāna* in two sections divided by a cornice : Examples of this type are found in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam and the Venkaṭaramaṇa temple of Tāḍpatri.

3. *Adhiṣṭānas* richly carved and high : The *adhiṣṭānas* of the Cennakēśava and Santānamallēśvara temple of Puṣpagiri and the Rāmalingēśvara temple of Tāḍpatri are best examples of this variety.

4. The rows of animals found above the *adhiṣṭānas* in some of these temples is an important feature.

V WALLS

The walls are either plain or decorated in various ways.

The walls of the *garbhagṛha* and *antarāḷa* of the Lakṣmīnarasiṁha temple of Kadiri, the Mādhavarāya temple of Gōranṭla, the Cennakēśava temple of Sōmapālem, the Vīrabhadra and Viṣṇu shrines of Lēpākṣi and the Vīrabhadra temple of Rāyacōṭi are plain.

The walls of temple No. II in Candragiri fort, Kōdaṇḍarāma temple in the Candragiri town, and the *pradakṣina* walls of the Lakṣmīnarasiṁha temple of Kadiri are decorated with pilasters and *śālā-kōṣṭas.*

The walls of the Umāmahēśvara temple of Puṣpagiri, temple No. IV in the Candragiri fort and the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram are adorned with pilasters, *kuṁbhapañjaras* and *śālā-kōṣṭas.*

The Umāmahēśvara temple, Śrīśailam is an example of a temple whose walls are adorned with pilasters, *śālā-kōṣṭas* and *kuṁbhapañjaras* with deity sculptures in the intervening spaces.

The Śiva temple of Penukoṇḍa is an example of a temple whose walls are decorated with pilasters, *śālā-kōṣṭas*, niches with *siṁhalalāṭa-makara-tōraṇas* and *kuṁbhapañjaras* with sculptures in the intervening spaces.

The walls of the Rāma temple of Penukoṇḍa are adorned with *pilasters, śālā-kōṣṭas, kuṁbhapañjaras* and niches surmounted by solid semi-circular *makara-tōraṇas.*

The walls of the Cennakēśava and Saṅtānamallēśvara temples of Puṣpagiri are adorned with pilasters, *śālā-kōṣṭas* and *kuṁbhapañjaras.* In addition, between each pair of pilasters is a *siṁhalalāṭa-makara-tōraṇa* with a sculpture inside.

The walls of the main shrine of the Venkaṭaramaṇa temple at Tāḍpatri are adorned with pilaster, *kuṁbhapañjara* and niche surmounted by a miniature *vimāna* containing a row of *kūṭa, pañjara, śālā, pañjara* and *kūṭa.* The intervening spaces contain deity sculptures.

The walls of the Pārvatī shrine in the Rāmalingēśvara temple of Tāḍpatri are decorated with pilaster, niche surmounted by a *vimāna* of three steps with a four faced *Nāgara śikhara, kuṁbhapañjara* and *śālākōṣṭa*.

The walls of the main shrine in the same temple are decorated with pilaster, *kuṁbhapañjara* and niche surmounted by three *kūṭas*.

VI KŌṢṬAS OR NICHES

The *kōṣṭas* or niches found on the walls of these temples are of several varieties.

The niches on the walls of the Mallikārjuna temple of Candragiri are surmounted by semi-circular *tōraṇas* topped by *siṁhalalāṭas*.

Niches surmounted by *siṁhalalāṭa makara-tōraṇas* are found in the Śiva temple of Penukoṇḍa, the Dēvī shrine in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam and temples No. III and V in the Candragiri fort.

Sometimes empty *śālā-kōṣṭas* are found on the walls of the temples. Examples are temples No. II, IV and VII in the Candragiri fort, the Kōdaṇḍarāma temple of Candragiri town, the Cennakēśava, Saṅtānamallēśvara and Umāmahēśvara temples of Puṣpagiri, Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram and the Lakṣmīnarasiṁha temple of Kadiri.

Some of the *śālā-kōṣṭas* found on the walls of the *mukhamaṇṭapa* of the Mallikārjuna temple of Śrīśailam contain a perforated screen in the *kōṣṭa* part.

There are images of deities carved in the round in the *śālā-kōṣṭas* found on the walls of the Śiva temple of Penukoṇḍa.

The *kūṭa-kōṣṭa* found on the walls of the *mukhamaṇṭapa* of the Mallikārjuna temple of Śrīśailam and the Cennakēśava temple of Mārkāpuram is another variety of niche found in these temples.

VII THE KUṀBHAPAÑJARA

The *Kuṁbhapañjara* found on the walls of these temples is in several varieties.

In some cases, there is a mere vase without foliage. *Kuṁbhapañjaras* found on the walls of the Dēvī shrine in the Venkaṭaramaṇa temple of Tāḍpatri are good examples of this variety.

Sometimes, the vase of the *Kuṁbhapañjara* is located down below in the *adhiṣṭāna* portion and not in the wall portion. Examples of this type are found in the Dēvī shrine of the Venkaṭaramaṇa temple of Tāḍpatri and the Cennakēśava, Saṅtānamallēśvara and Umāmahēśvara temples at Puṣpagiri.

Lion with forepaws raised is found on either side of the vase of the *Kuṁbhapañjara* in the Saṅtānamallēśvara temple of Puṣpagiri.

In some cases, the foliage just hangs by the side of the vase and does not emerge from it. Examples are found on the walls of the main shrine in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam,

the Rāmalingēśvara temple of Tāḍpatri and the main shrine in the Venkaṭaramaṇa temple of Tāḍpatri.

In other examples, as in the case of temples No. IV and VII in the Candragiri fort, the foliage is distended. The same is the case in the famous Hazāra-Rāma and Viṭṭhal temples of Hampi.

The *Kumbhapañjaras* found on the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri contain a parrot on the foliage of the *kumbha.*

Certain prominent differences are to be found in the shaft of the *Kumbhapañjara.* Sometimes it is square and decorated with scroll work. Examples are those found on the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri.

The shaft of the *kumbhapañjara* is cut into two vertical sections in the case of those that are found on the walls of the Dēvī shrine in the Rāmalingēśvara temple of Tāḍpatri.

The shaft of the *kumbhapañjara* is round in the Santānamallēśvara and Cennakēśava temples of Puṣpagiri. There are deity sculptures also on them in both these temples.

A lion with forepaws raised is found on either side of the shaft of the *kumbhapañjara* in certain cases. Typical examples are, those found on the walls of the Dēvī shrine in the Venkaṭaramaṇa temple of Tāḍpatri. The same is the case with the *kumbhapañjaras* found on the walls of the *gōpura* of the Maṇikanṭhīśvara temple of Kāḷahasti belonging to the late Cōḷa period.

The portion above the shaft of the *kumbhapañjara* on the walls of the Santānamallēśvara temple of Puṣpagiri is peculiar. The *phalaka* is thin and expanded. Above it are two lions seated facing opposite directions. In between them is a square block and above it a semi-circular *citra-tōraṇa* topped by a *simha-lalāṭa.* There is a round medallion in the centre containing a dancing figure.

Immediately above the shaft there is the Vijayanagara capital which again is surmounted by a *kūṭa,* in the case of the *kumbhapañjaras* found on the walls of the north and south *gōpuras* of the Rāmalingēśvara temple of Tāḍpatri.

The part above the *phalaka* contains in some cases, a *kūṭa*, and in some others a *simhalalāṭa.*

The topmost part of the *kumbhapañjara* differs. Sometimes it is a *kalaśa* as in the case of those found on the *gōpura* of the Venkaṭaramaṇa temple of Tāḍpatri. In some cases, it is a *simhalalāṭa.* Examples are those found on the walls of the main shrine in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam. In other cases, the topmost part is the Vijayanagara capital. Examples are those found on the walls of the *gōpura* of the Cennakēśava temple of Mārkāpuram.

VIII PILASTERS

The pilasters found on the walls of the temples under study are of different varieties. In some cases, there are plain square shafts as in the case of the Dēvī shrine of the Kaḷyāṇa-Venkaṭēśvara temple at Nārāyaṇavanam. In some cases, the pilasters have rectangular bases and polygonal shafts as in the case of the Śiva and Rāma temples of Penukoṇḍa. Yet another type is a pilaster having a round shaft fully ornamented with scroll work and with a deity sculpture on the bottom portion of the shaft, as in the case

of the Santānamallēśvara temple of Puṣpagiri. A pilaster with a pilasteret projecting is one more type. It can be seen on the walls of the main shrine of the Venkaṭaramaṇa temple at Tāḍpatri. A pilaster surmounted by a *simhalalāṭa-makara-tōraṇa* with a deity figure inside the *tōraṇa* found on the walls of the Śiva temple at Penukoṇḍa is one more variety. A pilaster surmounted by a *simhalalāṭa-citra-tōraṇa* with a lotus in the centre found on the walls of the Rāma temple of Penukoṇḍa is yet another variety.

IX PILLARS

There is an appreciable variety among the pillars found in the Vijayanagara temples in regard to their shapes. Some of the pillars found in the Mādhavarāya temple of Gōraṇṭla are peculiar. Each pillar has an elephant at the base standing on its four legs with its trunk hanging in the front. On the back of the elephant stands a lion with its forepaws raised and mouth wide open. In the remaining part of the pillar from above the head of the lion are the *padmabandha, taḍi, kumbha, iḍal* and expanded *phalaka*. The capitals are of the fully developed Vijayanagara type. Another type of pillar is one whose shaft is polygonal. Then there is the round pillar with typical Cōḷa capital, as in the case of those found in the *pradakṣiṇa* of temple No. VII in the Candragiri fort. There is the pillar whose shaft is decorated with rows of *kūṭas*, and *śālās* all over. Examples of this type are the pillars in the verandah before the shrine of Three Āḻwārs in the Gōvindarāja temple of Tirupati. Pillars with pillarets, ranging from one to eight, projecting from the main shaft are found in large numbers in the Vijayanagara temples. The famous Viṭṭhal temple of Hampi contains pillars with fourteen pillarets projecting from the shaft. Then there is the pillar with the *yāḷi* bracket, also found in great number in these temples. The curved pillar with the *yāḷi* bracket is one more type. These two types are found in the *Kaḷyāṇamaṇṭapa* of the Gōvindarāja temple of Tirupati. Pillar with a pillaret projecting, with a figure at the base of the pillaret is one more type. Examples of this type are found in the pavilion of the *kaḷyāṇamaṇṭapa* of the Cennakēśava temple at Sōmapālem, and the Lakṣmīnarasimha temple of Kadiri. Then there is the pillar with a big deity sculpture carved on its shaft. This type is found in the Vīrabhadra temple of Lēpākṣi. There is a pillar in the *kaḷyāṇamaṇṭapa* of the Cennakēśava temple of Sōmapālem, with a lion base, fluted shaft and roll capital. Then there is the pillar whose shaft is divided into three compartments one above the other on all the four sides with a deity figure in each compartment. Examples of this type are found in the Cennakēśava temple of Sōmapālem.

X CAPITALS

The capitals of the pillars and pilasters in these temples show an appreciable variety. The pure Cōḷa capital with sides cut to 45° and with protruding blocks on sides is found in some pilasters and pillars. Examples are pillars in the circumambulatory of temple No. VII in the Candragiri fort, pillars in the *maṇṭapa* before the second *gōpura* of the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam and pillars in the *maṇṭapa* of the first gōpura of the Vīrabhadra temple of Lēpākṣi. Cōḷa capital without the protruding blocks on either side at the bottom is found in some cases. Examples of this type are pillars in the Dēvī shrine of the Cennakēśava temple of Mārkāpuram and pilasters on the walls of the same temple. In some cases, there are horizontal and vertical line drawings or the right angle designs on the arms of the capitals of the pillars and pilasters having Cōḷa capitals. Examples are pillars in the Mallikā-juna temple of Candragiri and pillars in the *pradakṣina* of temple No. VII in the Candragiri fort. The *pōtikā* found on the under surface of the arms of the capitals is semi-circular and in the formative stage in some cases. Examples are the pilasters found on the walls of the Śiva and Rāma temples of Penukoṇḍa. Pillars and pilasters having

the *pōtikā* in the developed stage with a tendency to develop an angular bottom are found in the Umāmahēśvara temple at Śrīśailam, the Rāmlingēśvara and Venkaṭaramaṇa temples of Tāḍpatri. Capital where the arms assumed the shape of a treble lotus with the pointed *pōtikā* in the centre found in the pillars of the pavilion of the *kalyāṇamaṇṭapa* of the Sōmapālem temple is yet another type. In some cases there is a horizontal bar connecting the free tip of the capital with the main block. Then there is the roll capital. Capital with the mere roll is found in the Cennakēśava temple of Sōmapālem. Roll capital with a *paṭṭa* on it is found in the *kalyāṇamaṇṭapa* of the Venkaṭaramaṇa temple at Tāḍpatri, and on the pilasters found in the *adhiṣṭāna* of the *gōpura* in the same temple. Roll capital with the figure of one or two dwarfs on the *paṭṭa* is found in the pillars of the *kalyāṇamaṇṭapa* in the Sōmapālem temple. Roll capital with the head of serpent on it is found on the pilasters on the walls of the *mukhamaṇṭapa* in the Mallikārjuna temple, Śrīśailam.

XI VIMĀNAS

The *vimānas* of the temples under study contain diminishing *talas* or storeys with rows of *kūṭas*, *pañjaras* and *śālās*. Differences are found in the number of *talas* or storeys and in the shape of the *śikhara*. *Vimānas* of the *ēkatala* type containing a row of *kūṭa*, *pañjara*, *śālā*, *pañjara* and *kūṭa* are found in the Lakṣmīnarasiṁha temple of Kadiri, Mādhavarāya temple of Gōraṇṭla, Mallikārjuna and Kōdaṇḍarāma temples of Candragiri. *Vimānas* of the *dvitala* type are found in the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam, Umāmahēśvara temple of Puṣpagiri and the Vīrabhadra temple of Rāyacōṭi and the Vīrabhadra temple of Lēpākṣi. *Śikharas* of the *Nāgara* order with four faces are found in the Mādhavarāya temple of Gōraṇṭla, Lakṣmīnarasiṁha Temple of Kadiri and the Umāmahēśvara temple of Puṣpagiri. Round *śikharas* belonging to the *Vēsara* order are found in the Śiva and Rāma temples of Penukoṇḍa, Cennakēśava temple of Sōmapālem, Kaḷyaṇā-Venkaṭēśvara temples of Mangāpuram and Nārāyaṇavanam. The round *śikhara* with ribbon cuttings is found in the Kodaṇḍarāma temple of Candragiri. Oblong or *āyatāsra śikharas* belonging to the *Vēsara* order are found mostly in the case of the Dēvī shrines as at Nārāyaṇavanam, and the Rāmalingēśvara Temple of Tāḍpatri. Examples of temples with flat roof are the Umāmahēśvara temple of Śrīśailam and the Dēvī shrine at Sōmapālem.

XII THE GARUDA SHRINE

The Garuḍa shrine on the front edge of the floor of the *mahāmaṇṭapa* or in front of the *mahāmaṇṭapa* is found in the Kōdaṇḍarāma temple of Candragiri, Lakṣmīnarasiṁha temple of Kadiri and the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram. In the Mādhavarāya temple at Gōraṇṭla an image of Garuḍa is set up on a *Vēdī* in front of the *mahāmaṇṭapa*.

XIII STONE CAR

Garuḍa shrine built in the shape of a stone car is found in the Venkaṭaramaṇa temple of Tāḍpatri. The famous Viṭṭhal tmple of Hampī also has a stone car. The Garuḍa shrine in the Sōmapālem temple also resembles a stone car but it is smaller in size with wheels of a small size.

XIV THE DIPASTAMBHA

Monolithic *Dīpastambhas* are found in front of the Cennakēśava temple of Sōmapālem, the Venkaṭaramaṇa temple of Tāḍpatri and the Vīrabhadra temple of Rāyacōṭi.

XV SHRINES OF ĀḶVĀRS

The Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram contains the images of Āḷvārs. The Kaḷyāṇa-Venkaṭēśvara temple at Nārāyaṇavanam and the Gōvindarāja temple of Tirupati contain shrines dedicated to the Āḷvārs.

XVI PILLARED CORRIDORS

The Vīrabhadra temple of Lēpākṣi, the Venkaṭaramaṇa temple of Tāḍpatri, the Rāmalingēśvara Temple of Tāḍpatri, the Cennakēśava temple of Mārkāpuram contain pillared corridors on the innerside of the *prākāra* walls.

XVII THE MAHĀMAṆṬAPA

There are differences in the plan, shape and arrangement of pillars of the *mahāmaṇṭapa*. The *mahāmaṇṭapa* is oblong in the Cennakēśava temple of Sōmapālem and the Kōdaṇḍarāma temple of Candragiri. The *mahāmanṭapas* found in the Lakṣmīnarasiṁha temple of Kadiri, Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam, temple No. III in the Candragiri fort are level with the ground and do not have *adhiṣṭānas*. The *mahāmanṭapa* in the Mādhavarāya temple of Gōraṇṭla is square and has a *vēdī* with pillars above it all along its edge. The *mahāmaṇṭapa* in the Venkaṭaramaṇa temple of Tāḍpatri contains a platform or *vēdī* on three sides and the front wall of the *mukhamaṇṭapa* with a *dvāra* on the fourth side. There is a depression or pit inside surrounded by these *vēdīs*. On this *vēdī* are found pillars supporting the roof above. The *mahāmaṇṭapa* in the Gōvindarāja temple of Tirupati is in two sections one at a lower level and the other at a higher level. The *mahāmanṭapa* in the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram stands on a very high *adhiṣṭāna*.

XVIII THE MUKHAMAṆṬAPA

Temples No. III and IV in the Candragiri fort, the Kōdaṇḍarāma temple of Candragiri and the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram have *mukhamaṇṭapas* with a single entrance. The *mukhamaṇṭapa* of the Mādhavarāya temple of Gōraṇṭla has two entrances. *Mukhamaṇṭapa* having three entrances two of them with porches is found in the Venkaṭaramaṇa and Rāmalingēśvara temples of Tāḍpatri and the Kaḷyāṇa-Venkaṭēśvara temple of Nārāyaṇavanam. The *mukhamaṇṭapa* of the Mallikārjuna temple has three porches.

XIX THE ANTARĀḶA

The Lakṣmīnarasiṁha temple of Kadiri, the Mādhavarāya temple of Gōraṇṭla, the Mallikārjuna temple of Candragiri, temples Nos. II, III, V and VII in the Candragiri fort have one *antarāla*. The *antarāḷa* is in two sections in the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram, the Kōdaṇḍarāma temple of Candragiri and temple No. IV in the Candragiri fort.

XX DOORWAYS

These are either plain or decorated in various ways. In a majority of cases the doorways have well carved jambs. The door jamb on either side of the entrance of the *mukhamaṇṭapa* in the Mādhavarāya temple of Gōraṇṭla contains an elephant at the base and a lion standing on it, with its forepaws raised.

Above the lion is some scroll decoration. Beyond this jamb is a *dvārapālaka*. The doorway of the *antarāla* of the Pārvatī shrine in the Rāmalingēsvara temple of Tāḍpatri has *dvārapālikas* at the base, *pūrṇakalaśa* above it and a pilaster with a Vijayanagara capital on its top. Several temples contain the figure of Gaja-lakṣmī on the lintel. Miniature *vimānas* are found on the architraves above the entrances of the *mukha-maṇṭapa* of the Mallikārjuna temple of Śrīsailam. The architrave above each of the entrances of the *mukhamaṇṭapa* of the main shrine in the Venkaṭaramaṇa temple of Tāḍpatri has a *śāla* in the centre with two *kūtas* on either side. The architraves above the entrances of the three small shrines behind the *kaḷyāna-maṇṭapa* in the Cennakēśava temple of Sōmapālem contain deity sculptures.

XXI DECORATION ON THE EDGE OF THE ROOF

The most favourite decoration on the edges of the roof in the Vijayanagara temples is a row of brick-built arches containing deity figures in stucco or without them. The *mahāmaṇṭapas* in the temples of Sōmapālem, Kadiri, Mārkāpuram, and Tirupati are best examples containing this decoration. Temples without this decoration are the Śiva and Rāma temples of Penukoṇḍa, temples in the Candragiri fort and the Kaḷyāṇa-Venkaṭēśvara temple of Mangāpuram.

XXII CORNICES

The cornices found in these temples are interesting. The cornice became a most elaborate affair with a *Cyma recta* curve and having simulated timber work on the under surface and long stone rings and chains hanging from the corners.

XXIII GŌPURAS

In all cases the *adhiṣṭāna* and wall portion is of stone and the superstructure above the walls is of brick and plastered all over. The *adhiṣṭāna* and walls of the north and south *gōpuras* of the Rāmalingēs-vara temple of Tāḍpatri are of a peculiar dark stone of finer grain. The *upapīṭha* and *adhiṣṭāna* of the north *gōpura* of the second enclosure in the Vīrabhadra temple of Lēpākṣi and the *adhiṣṭāna* of the *gōpura* of the Venkaṭaramaṇa temple of Tāḍpatri are high and richly carved. Figures of women in dance poses connec-ting the *padma* and the moulding with ribbon cuttings in the *upapīṭha* of the *gōpura* of the second enclosure of the Lēpākṣi temple are extremely graceful.

The walls of the *gōpuras* are either plain or decorated in various ways. The walls of the *gōpura* of the Cennakēsava temple of Sōmapālem and those of the *gōpuras* in the Vīrabhadra temple of Rāyacōṭi are plain. The *gōpura* of the Cennakēśava group of temples at Puṣpagiri and the *gōpura* before the Rāmā-nuja shrine in the Gōvindarāja temple at Tirupati have their walls decorated with mere pilasters. The walls of the *gōpura* of the innermost enclosure in the Kāḷahastīśvara temple of Kāḷahasti are decorated with pilasters having Vijayanagara capitals and *simhalalāṭa-makara-tōraṇa* niches. The north *gōpura* of the outer enclosure of the Kāḷahastīśvara temple at Kāḷahasti has its walls decorated with pilasters and *sāla-kōṣṭas*. The walls of the second *gōpura* in the Gōvindarāja temple of Tirupati are adorned with pilasters and *kumbhapañjaras* and sculptures in the inter spaces. The Kṛṣṇarāya-*gōpura* in the Kāḷaha-stīśvara temple at Kāḷahasti has its walls decorated with pilasters, *sālā-kōṣṭas*, and *kumbhapañjaras*. The walls of the outer *gōpura* of the Gōvindarāja temple at Tirupati are decorated with pilasters, sālā- *kōṣtas*, *Kumbhapañjaras*, and *kūṭa-kōṣṭas*. The walls of the north and south *gōpuras* of the

Rāmalingēśvara temple of Tāḍpatri are adorned with pilasters, *kumbhapañjaras* and *śala-kōṣṭas* with sculptures in the intervening spaces. The walls of the *gōpura* of the Cennakēśava temple of Mārkāpuram are embellished with pilasters, *śala-kōṣṭas, kumbhapañjaras* and pilasters surmounted by miniature *vimānas.*

Woman standing under a creeper guarding the entrances of the *gōpuras* is an interesting feature found in several temples like those of Tāḍpatri, Tirupati, Mārkāpuram, Puṣpagiri and Lēpākṣi.

The *talas* or storeys in the brick superstructure range from one to seven.

XXIV MAṆṬAPAS

During the Vijayanagara period many pillared halls known as the hundred and thousand pillared *maṇṭapas* were added to the temples as at Tiruvaṇṇamalai, Śrīrangam, Kāncīpuram and Madurai. In the temples under study, the Kāḷahastīśvara temple at Kāḷahasti is the only example of a temple with a hundred pillared *maṇṭapa. Kaḷayṇamaṇṭapas,* where the marriages of the main deity and his consort are celebrated occasionally, are found in several temples like the Gōvindarāja temple of Tirupati, the Cennakēśava temple of Mārkāpuram, the Cennakēśava temple of Sōmapālem, the Vīrabhadra temple of Lēpākṣi, the Rāmalingēśvara and Venkaṭaramaṇa temples of Tāḍpatri. *Uñjalmaṇṭapas* used during the occasions of swing festivals are found in the Gōvindarāja temple of Tirupati, Vīrabhadra temple of Lēpākṣi Lakṣmīnarasiṁha temple of Kadiri and the Venkaṭēsvara temple of Tirumala.

XXV OTHER FEATURES

Erotic figures are found on the base and superstructure of the outer *gōpura* and on the roof edge of the Lakṣmīdēvī *maṇṭapa* in the Gōvindarāja temple of Tirupati. *Kīrtimukha* or *siṁhalalata* gable is one more interesting feature found in these temples. Brick built *śālās* on the *prakara* walls found in the Vīrabhadra temple of Lēpākṣi and the Cennakēśava temple at Sōmapālem is one more interesting feature.

(B) COMPARISONS

The predominent features of the Vijayanagara style of architecture as seen in the temples of the Rāyalaseema area have been enumerated in the previous section. An attempt is now made to compare some of these features with similar features in other styles of architecture with a view to determining which of these features of the earlier periods survived into the Vijayanagara times. An attempt is also made to explain certain omissions, alterations and additions made in the Vijayanagara style and to explain the objectives that governed them.

I. PARIVĀRADĒVATA SHRINES

One important feature of the progress of temple building activity, particularly traceable from the Cōḷa period is the attention paid to *parivara dēvatas* or attendant deities by way of providing small shrines for them in the compound of the main shrine. Several temples belonging to the Cōḷa period, like those at Tanjāvūr, Gangaikoṇḍa-cōḷapuram and Dārāsūram have such shrines.[1] Kākatīya temples at Ghanapūr and Pālampēṭ also have shrines of the attendant deities.[2] A majority of the Vijayanagara temples like

1. K. A. Nīlakaṇṭha Śāstri - *The Cōḷas,* pp. 710-720
2. Dr. M. Rāma Rāo - *Select Kākatīya Temples,* p. 103

those at Tādpatri, Mārkāpuram, Lēpākṣi and Kadiri are surrounded by a cluster of minor shrines dedicated to attendant deities. This feature found both in Cōḷa and Kākatīya styles survived into the Vijayanagara style.

II PRĀKĀRAS AND GOPURAS

Another development which grew in importance is the raising of the *prakara* and *gōpura*. The beginnings of the *prakara* and *gōpura* can be traced from the Pallava period. The Kailāsanātha temple at Kāncī has the *prakara* and *gōpura* of rather small proportions.[3] Temples of the Cōḷa period as at Tirukkaṭṭalai, Mūvarkōil at Koḍumbalūr, Erumūr, Tribhuvanam and Tanjāvūr also have *gōpuras* and *prakaras.*[4] In the Rāyalaseema area, the Irungoḷēśvara temple at Laḍḍigam (Chittoor district), is a typical example of a Cōḷa temple with a *prākāra* and an all-stone *gōpura*.[5] The Pāṇḍyan *gōpuras* of Cidambaram, Tiruvaṇṇāmālai and Jambukēśvaram are also worth considering in this connection. The innermost *gōpura* of the Gōvindarāja temple at Tirupati is a Pāṇḍyan structure. In Pallava times, the *vimāna* above the sanctum was made more prominent than the *gōpura*, which was made short, stunted and low,the best example being the Kailāsanātha temple at Kancī. In the early and mid-Cōḷa periods this feature was continued. The Pāṇḍyas upset the balance between the *Vimāna* and the *gōpura* by raising gigantic *gōpuras* that suppressed the importance of the *vimāna*. In contradistinction to this, the *gōpuras* in the temples of the Vijayanagara period in Rāyalaseema, are balanced,and their size and proportions are in perfect accord with the *vimāna* raised over the sanctum. Examples of this type can be found at Lēpākṣi, Sōmapālem, Nārāyaṇavanam and Mangāpuram.

Thus the architects of these temples avoided the extremes of the Pallava and Pāṇḍyan styles and established a balance between the *vimāna* and the *gōpura*. This is a feature which has not been noticed before.

III. THE UAPAPIṬHA

The *Upapīṭha* which, if included, would be the lowest member on the elevation is intended for either adding to the height, or, for enhancing the majesty of the monument. It has been a popular feature in the earlier styles of architecture. Pallava monuments, like the five *Rathas* of Mahābalipuram,[6] Bṛhadīśvara temples at Tanjāvūr and Gangaikoṇa - Cōḷapuram belonging to the middle Cōḷa period,[7] many latter Cāḷukyan temples, and also Kākatīya temples at Hanumakoṇḍa, Pālampēt, Ghanapūr and Pillalamaṟṟi[8] have the *upapīṭha*. It is also found in the Hoyasala temples at Halēbīḍ and Bēlūr. This member is found only at Tādpatri, Mārkāpuram and Lēpākṣi but not in all the Vijayanagara temples. In the case of the triple shrine (*trikūṭa*), of the Later Cāḷukya, Kākatīya and Hoyasala periods, all of which invariably have the *upapīṭha*, the objective of making the massiveness of the temple impressive has been realised. The Kākatīya temples at Pālampēṭ and Ghanapūr are complete structures with a *vimāna*

3. Alexander Rea - *Pallava Architecture*, Pl. I
4. K. A. Nīlakanṭha Śāstri - *The Cōḷas*, p. 716
5. *Ibid.*, Pl. VII, I studied this temple in May 1965. The name of this temple has been given as 'Irungōlēśvara' temple on the basis of the information given in the inscriptions found in this temple.
6. I studied the monuments of Mahābalipuram in September, 1961.
7. K. A. Nīlakanṭha Śāstri - *The Cōḷas*, Pl. VI, fig. 12, I studied the Bṛūhadīśvara temple of Tanjāvūr in September, 1961.
8. Dr. M. Rāma Rāo—Select Kākatīya Temples, p. 100.

above the sanctum. The *upapīṭha* in these temples serves the purpose of increasing the height and majesty of the temple. The comparative rarity of the *upapīṭha* in the Vijayanagara temples, which is a peculiar feature can be explained: firstly, the *adhiṣṭāna* in these temples is higher than in the temples of other styles and this high *adhiṣṭāna* coupled with a fairly high *vimāna* above the sanctum certainly adds to the height and majesty of the temple. Thus the increase in height that could be obtained by the addition of the *upapīṭha* was obtained even without it. In the second place, most of the Vijaynagara temples have four members on the axis, as against three in temples of other styles. Of these members, the *mahāmaṇṭapa*, which is either rectangular or oblong sometimes in more than one section adds to the length of the axis. This feature adds to the massiveness of the temple. Thus, in these temples, majesty and massiveness have been harmoniously combined even without the *upapīṭha*. This is also a new feature which has not been noticed so far.

IV THE ADHIṢṬĀNA

The *adhiṣṭāna* or the base is the most important part on the elevation. There are generally two varieties in these *adhiṣṭānas* in temples. One is comparatively plain, though containing a number of projections, recesses and mouldings; the other contains parts of all these varieties but a few of them like the *padma* and *gaḷa* are decorated. *Paṭṭas* with semi-circular elevations or projections at the end are found in some Kākatīya temples like the Thousand Pillared Temple at Hanumakoṇḍa and the Eṟakēśvara temple at Pillalamaṟṟi.[9] *Paṭṭas* with semi-circular hangings along the edge are also found in the Kākatīya temples like the Rudrēśvara temple at Pālampēṭ.[10] Both these features are found at Śrīśailam in the *adhiṣṭāna* of the *mukhamaṇṭapa* and the east *gōpura* of the Mallikārjuna temple. *Paṭṭas* and recesses decorated with rows of swans, elephants lions or horses are found in the Cōḷa temples like the Kampaharēsvara temple at Tribhuvanam[11] and in the Hoyasala temples at Helēbiḍ and Bēlūr. This decoration is also found in Vijaynagara temples like the Rāmalingēśvara temple of Tāḍpatri and the temples at Puṣpagiri and Lēpākṣi. The rows of animals above the *adhiṣṭānas* found in some Vijayanagara temples is reminiscent of the Cōḷa and Eastern Gāngā temples, like the Bṛhadīsvara temple of Tanjāvūr[12] and the Varāhanarisimhaswāmi temple of Simhāchalam respectively.[13] *Śāla-kōṣṭas* are found in the *adhiṣṭānas* in Cōḷa temples as at Tribhuvanam.[14] This feature is found in the Venkaṭaramaṇa temple of Tāḍpatri. It is also found in the *adhiṣṭānas* of the south *gōpura* of the famous Viṭṭhal temple at Hampī.[15]

The *adhiṣṭānas* of the Vijayanagara style mentioned above combined the principles of simplicity and elegance. They are not austere because, semi-circular elevations, animal friezes and *śāla-kōṣṭas* relieve tension and monotony. Nor do these *adhiṣṭānas* suffer from over decoration as in the case of the Hoyasala temples. Thus, elegance and simplicity have been harmoniously balanced in these *adhiṣṭānas*, which avoid voluptuousness.

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9. Dr. M. Rāmā Rāo p. 6 and p. 93.
10. *Ibid.*, p. 74.
11. K. A. Nīlakanṭha Śāstri - *The Cōḷas*, p. 720.
12. C. Śivarāmamūrti - *The Cōḷa Temples*, Pl. II A and B.
13. Dr. M. Rāma Rāo - *The Temples of Kaḷinga*, p. 50.
14. K. A. Nīlakanṭha Śāstri, - *The Cōḷas*, p, 766, Pl. XXXV, figs. 89 and 90.
15. I studied the Vijayanagara temples of Hampī in September 1965.

V WALL DECORATIONS

The walls of various members on the axis of the temple which would attract the direct attention of the onlooker assumed increasing importance from period to period and style. These came to be decorated in various ways, for example, with niches, surmounted by *tōraṇas*, *śālā-kōṣṭas*, *kūṭa-kōṣṭas*, niches surmounted by miniature *vimānas*, pillasters, *kuṁbhapañjaras* and mythological sculptures in between these architectural members. These decorative devices were employed either individually or in combination.

Niches surmounted by semi-circular *makara-tōraṇas* with *siṁhalalāṭas* above are found on the walls of (1) the Śiva temple at Penukoṇḍa, (2) the hundred pillared *maṇṭapa* in the Kāḷahastīśvara temple at Kāḷahasti, (3) Dēvī shrine in the Kalyāṇa-Venkaṭēśvara temple at Nārāyaṇavanam and (4) Dēvī shrine in the Cennakēśava temple at Mārkāpuram and in some other temples. These niches excepting those on the walls of the Śiva temple at Penukoṇḍa are shallow recesses comparable to some of the Pallava examples like those in the Kailāsanātha temple at Kāncī. The niches on the walls of the Śiva temple at Penukoṇḍa are deep hollows and can serve as receptacles for images in the round. Such niches are found on the walls of the Pallava temples as at Guḍimallam and at Tiruàttaṇi.[16] They are also found on the walls of the Bṛhadīśvara temple at Tanjāvūr, Bṛhadīśvara temple at Gangaikoṇḍa- cōḷapuram and the Airāvatēśavra temple at Dārāsūram[17] and at Toṇḍamāṇad.[18] The *tōraṇa* which surmounts the niche is of several varieties. (1) *Makara-tōraṇa;* this again falls into three varieties. (*a*) with plumes hanging down (*b*) with plumes resting above the *phalaka* and (*c*) without the plumes. In another variety, the *tōraṇa* goes up taking the form of a semi-circle or elongated semi-circle. In this case, the lines are thin and resemble a chain or a creeper. In most cases, this chain emanates from the mouth of a *makara* without the tail lying flat on the *phalaka*. In most cases, there is a *siṁhalalāta* in the centre at the top. In Pallava and early Cōḷa temples, the *makara* has the plume hanging down or distended above the *phalaka*. In the case of later Cōḷa temples, the *makara* on either side is there, though less conspicuous but the *tōraṇa* takes the shape of either a solid semi-circle (Jōgi-Mallāvaram, Chittoor district) or a semi-circle with thin edges (Kāḷahasti and Toṇḍamāṇād). The *tōraṇa* of the Vijayanagara style is a further development of the semi-circular *tōraṇa* with thin edges, with the very impressive *siṁhalalāṭa* in the centre constituting its peculiar hall mark. A semi-circular *tōraṇa* with thin edges having a lotus or a diamond or a solid semi-circle at top centre is found in the Viṣṇukuṇḍin and Pallava and early Cōḷa monuments. The pronounced and fully developed *siṁhalalāṭa* of the *tōraṇa* of the Vijaynagara temples is a development of the solid semi-circle in top centre.

Śālā-kōṣṭa as a part of the wall decoration is found in several Vijayanagara temples. This *Śālā-kōṣṭ* a is not found in the Pallava temples, and the early and mid-Cōḷa temples as at Tanjāvūr, and Gangaikoṇḍa-Cōḷapuram. It is found on the walls of the Tribhuvanam (Tanjore district) temple, belonging to the late Cōḷa period.[19] *Śālā-kōṣṭa* is also found on the walls of the Svayaṁbhuvēśvara temple at Maḍivala (Kōlār district), belonging to the Hoyasala period (1200 A. D.).[20]

16. *Journal of Indian History,* Vol. XLII, Part II, 1964, pp. 433-441.
17. C. Śivarāmamūrti - *The Cōḷa Temples,* Pls. II, VI and XI.
18. I studied the Cōḷa temples of Tonḍamānāḍ in January, 1966.
19. K. A. Nilakanṭha Śāstri - *The Cōḷas,* Pl. X, fig. 19.
20. *Annual Report of the Mysore Archaeological Department for the year* 1941, Pl. II fig. 4, and pp. 49, 50.

Kūṭa-kōṣṭa is another important feature found in the Vijayanagara temples. It is found on the walls of - (1) the *mukhamaṇṭapa* of the Mallikārjuna temple at Śrīsailam, (2) the main shrine in the Cennakēśava temple at Mārkāpuram and (3) the outer *gōpura* of the Gōvindarāja temple at Tirupati. This *kūṭa-kōṣṭa* is found on the walls of the Eṛakēśvara temple at Pillalamaṛṛi (1208 A. D.) belonging to the Kākatīya period,[21] and on the walls of the *garbhagṛha* of the Varāhanarasiṁha temple at Siṁhāchalam belonging to the Eastern Gānga period (1260 A. D.).[22] This feature found in the Kākatīya style was borrowed by the Eastern Gāngas and survived into even the late Vijayanagara style.[23]

Niche surmounted by a miniature *vimāna* containing a row of *kūṭa, pañjara, śāla pañjara and kūṭa* found on the walls of the main shrine of the Venkaṭaramaṇa temple at Tāḍpatri is an important feature. The triple shrine at Hanumakoṇḍa, belonging to the Kākatīya period contains 'miniature shrines' surmounted by three *vimānas* on its walls. The great temple at Pālampēṭ, also belonging to the Kākatīya period as on its walls three such shrines in a 'vertical row'.[24]

Niche surmounted by a *vimāna* of three steps with a four faced *Nāgara śikhara* above found on the walls of the Pārvatī shrine in the Rāmalingēśvara temple at Tāḍpatri is yet another feature.

Niche surmounted by three *kūṭas* found on the walls of the main shrine of the Rāmalingēśvara temple of Tādpatri is one more important feature.

Pilaster surmounted by a miniature *vimāna* is found in some later Cāḷukyan temples and in the Kākatīya temples like the Triple shrine at Hanumakoṇda (1162 A. D.) and the Great Temple at Pālampēṭ.[25] Similar pilasters surmounted by miniature *vimānas* are found only on the walls of the *gōpura* of the Cennakēśvara temple at Mārkāpuram. This again is yet another member partially surviving from the later Cāḷukyan and Kākatīya styles into the Vijayanagara style.

Pilaster surmounted by a semi-circular *citra-tōraṇa* with a *siṁhalalāṭa* above is found on the north wall of the Varadarāja temple at Haṅgala (on the Mysore-Ooty road), belonging to the tenth century A. D. "The *garbhagṛha* and *sukanāsi* have worn out octagonal cornices on their basement and their outer walls are decorated with a number of niches and canopied 'pilasters. But the tops of these conopies have generally horseshoe - shaped domes with interesting floral and other ornamental designs and definitely horse-shoe shaped inset spaces."[26] Pilaster surmounted by a semi-circular *citra-tōrana* with a lotus in the centre and a *siṁhalalāṭa* above is found on the walls of the *antarāla* of the Rāma temple at Penukoṇḍa.

Pilaster surmounted by a *makara-tōraṇa* is found on the walls of the Maṇikanṭhīśvara temple at Kāḷahasti (Chittor district), belonging to the late Cōḷa period. In some cases, the plumes of the *makara* stop at the *phalaka* of the pilaster while in other they hang down to the sides. This temple was built by *Tribhuvana Chakravartin* Vīrarājēndra Cōḷa in the 11th century A. D.[27] Pilaster surmounted by a semi-circular *makara-tōraṇa* with a *siṁhalalāṭa* at its top and a deity figure inside the *tōraṇa* is found on

21. Dr. M. Rāma Rāo - *Select Kākatīya Temples*, p. 94.
22. *Ibid., The Temples of Kaḷinga*, Pl. I, fig. 1.
23. The outermost *gōpura* of the Gōvindarāja temple of Tirupathi was constructed in the year 1624 A. D.
24. Dr. M. Rāma Rāo - *Select Kākatīya Temples*, p. 14 and p. 100.
25. *Ibid.*, P. 105 and p. 49.
26. *Annual Report of the Mysore Archaeological Department for the year* 1937, pp. 17, 18. Pl. III, fig. 3.
27. M. E. R. 197 of 1903.

the walls of the *mukhamantapa* of the Śiva temple at Penukoṇḍa. Therefore, this feature found in the late Cōḷa style survived into the Vijayanagara style with slight changes.

The *kuṁbhapañjara* is a prominent member forming part of the wall decoration in the Vijayanagara period. This *kuṁbhapañjara* was unknown in the Pallava period. It is found in the formative stage on the walls of the Bṛhadīśvara temple at Tanjāvūr (1003-1010 A. D.). "There is another motif peculiar to the Cōḷa epoch and unknown in Pallava monuments. It appears in the recesses between the niches carrying sculptures and takes the form of a tree or pillar growing out of a vase (kuṁbha) and crowned by a sort of capital with brackets of rearing horses supporting an ornament which in general resembles the *tiruvacci* ...... and takes the shape of a flower bearing plumes or arabesques."[28] *Kuṁbhapañjara* is also found on the walls of the Svayaṁbhuvēśvara temple at Maḍivala (Kōlār district), 'constructed in 1200 A. D'. "The outer walls are relieved by right-angled eight - sided and turret bearing round pilasters. The round pilasters issue out of the *kalaśas*."[29] The *garbhagṛha* walls of the Venkaṭēśvara temple at Tirumala (Chittoor district), which were reconstructed in the reign of Vīranarasiṅga Yādavarāya in 1245 A.D. contain the *kuṁbhapañjara*.[30] The *kuṁbhapañjara* found in the Cōḷa, Hoyasala and Yādavarāya styles survived into the Vijayanagara style and underwent several interesting modifications which were enumerated in the previous section.

From what has been stated above, it is clear that the architects of Vijayanagara temples, borrowed the best style of wall decorations found in other styles. They have successfully avoided the practice of using wall surface for the execution of gigantic sculptures as in the case of Pallava style (Kailāsanātha temple, Kāncī) or keeping the surface austerely severe and unrelieved or of converting the entire wall surface into a regular picture gallery as in the case of Hoyasala style (Halēbīd). Thus the *śālā-kōṣṭas*, the *kūṭa-kōṣṭas* and *kōṣṭas* surmounted by miniature *vimānas* found on the walls of these Vijayanagara temples relieve the monotony but do not divert the attention of the onlooker on account of profuseness of decoration. There are deity sculptures and mythological sculptures on the walls of the Venkaṭaramaṇa temple at Tādpatri, Umāmahēśvara temple at Śrīsailam and the Cennakēśava and Saṅtānamallēśvara temples at Puṣpagiri. But these are only supplemental to and not suppressive of other decorations like pilasters, *kuṁbhapañjaras* and *kōṣṭas*. Further, another interesting feature is that all these varieties of decorative members have been judiciously employed. The overall effect of wall decorations is harmony, balance and judicious synthesis.

VI. THE ROOF

One peculiar feature of the Vijayanagara temples is a row of brick-built arches found on the edges of the roof. These are found in the Cennakēśva temple of Sōmapalēm, Chennakēśava temple of Mārkāpuram, Lakṣmīnarasiṁha temple at Kadiri and Gōvindarāja temple at Tirupati. This is reminiscent of similar decorations in the shape of *kūṭa*, *pañjara*, *śālā* on the edges of the roof of the Pallava examples like the cave temples, monolithic *rathas* and structural temples like the shore temple at Mahābalipuram and the Kailāsanātha, and Vaikunṭhaperumāl temples at Kāncī.[31] Similar decoration is to be found in some temples belonging to the Early Cāḷukyan period.[32] and the Cōḷa period.[33] In the temples

28. K. A. Nīlakanṭha Śāstri, *The Cōḷas*, Pp. 711, 712.
29. *Annual Report of the Mysore Archaeological Department for the year* 1941, Pl. II, fig. 4, and pp. 49, 50.
30. Dr. M. Rāma Rāo, *Temples of Tirumala, Tirupathi and Tiruchānūr*, p. 53.
31. M. A. Ananthāḷwār and Alexander Rea, *Indian Architecture*, Book II, pp. 224-229.
32. Cousens, *Cāḷukyan Architecture*, Pl. XXXVII.
33. Percy Brown, *Indian Architecture*, I Pl. LXVI.

belonging to the later Cāḷukyan period we find a parapet wall running round the entire edge of the roof.[34] This parapet wall contains vertical blocks at intervals. In Kākatīya temples like the Eṛakēśvara and Nāmēśvara shrines of Pillālamaṛṛi and the Triple shrine at Pānagal there are rows of miniature *vimānas* of brick on the edges of the roof.[35] Similar decorations are also found in Hoyasala temples. Above the southern entrance, on the edge of the roof of the Kēśava temple at Bēlūr, (1117 A.D.), there are brick built arches.[36] The Pampāpati temple at Hampī,[37] the musical pillared *maṇṭapa* in the famous Viṭṭhal temple (Pl. LXVI-1) at Hampī also contain this row of brick-built arches on the edges of the roof.

The presence of architectural members on the edge of the roof serves a decorative pupose as well as providing relief to the void which would otherwise be above the entire roof of the temple in front of the *vimāna*. The object of the Vijayanagara architect in locating a number of brick-built arches, mostly containing deity figures inside seems to be different. He seems to have laid special emphasis, not on architectural relief but on iconographic appeal. These small moulded icons thus be in harmony with larger moulded figures of deities found on the four faces of the *vimāna*. This idea of securing a synthetical iconographic appeal is a new feature.

VII. THE VIMĀNAS

Vimānas of all the Vijayanagara temples found in the Rāyalaseema area have horizontal rows of diminishing size containing the series - *kūṭa, pañjara, śālā, pañjara,* and *kūṭa* as in the case with the Pallava, Cōḷa and Eastern Cāḷukyan temples. The *śukanāsa* which is found in the Early and Later Cāḷukyan temples and in the Hoyasala and Kākatīya temples is not found in the Vijayanagara temples in the Rāyalaseema area. A possible explanation for the absence of the *śukanāsa* may be that it would not be conspicuous on account of the greater length on the axis of temples secured by the addition of the long *mahāmaṇṭapa*.

VIII. CARVED ENTRANCES

An interesting feature of the Vijayanagara temples relates to the *dvāra* of the *antarāḷa* and *garbhagṛha*. The Mādhavarāya temple at Gōrantḷa, Venkaṭaramaṇa and Rāmalingēśvara temples at Tāḍpatri, the *mukhamaṇṭapa* of the Mallikārjuna temple at Śrīśailam and Cennakēsava temple at Sōmapālem contain elaborately carved entrances. Miniature *vimānas* found on the architraves above the entrances of the *mukhamaṇṭapa* of the Mallikarjuna temple at Śrīśailam are reminiscent of such *vimānas* above the *dvāra* of *garbhagṛha* found in the Kākatīya temples.[38] Deity figures on the architraves above the *dvāras* of the three small shrines behind the *kalyanamaṇṭapa* in the Cennakēśava temple at Sōmapālem have a parallel in the Kākatīya temples like the Triple shrine at Hanumakoṇda, the great temple at Pālampēṭ and the main temple at Ghanāpūr.[39] and the Hoyasala temples alike the Kappecennigarāya temple at Bēlūr.[40]

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34. Cousens, *Cāḷukyan Architecture*, Pls. LXXV, CII and CIII.
35. Dr. M. Rāma Rāo, *Select Kākatīya Temples*, p. 101.
36. R. Narasiṁhāchāri, *Architecture and Sculpture in Mysore*, Vol. II, Pl. III
37. Ananthāḷwār and Alexander Rea, *Indian Architecture*, II, p. 248.
38. Dr. M. Rāma Rāo, *Select Kākatīya Temples*, p. 103.
39. *Ibid.*
40. *Annual Report of the Mysore Archaeological Department for the year* 1946, Pls. XVI and XVII.

IX. CEILINGS

Ceilings of the Vijayanagara temples are always decorated, though there are a few exceptions. The double square design with a full blown lotus in the centre found in several Vijayanagara temples has a parallel in the Kākatīya temples like the Great temple at Pālampēṭ.[41] The ceiling of the *mukhamaṇṭapa* before the Pārvatī and Rāma shrines in the Rāmalingēśvara temple at Tāḍpatri is divided into nine squares each containing a lotus with the bud hanging in the centre. This decoration is like the ceiling decoration of the *navaraṅga* in the Kappecennigarāya temple at Bēlūr.[42] Such decorations are also found in the Kākatīya temples as at Pālampēṭ,[43] and the Eṛakēśvara temple at Pillalamaṛṛi.[44]

X. CORNICES

The under surface of the edge of the *kapōta* or cornice containing a row of lotus buds found in the Vijayanagara temples is a feature also found in the Kākatīya and Eastern Gāṅga Temples.[45]

XI. PILLARS

There are examples of pillars with brackets containing lay or deity figures. The earliest examples are to be found at Sāncī, Amarāvathi and Nāgārjunakoṇḍa. In early Cāḷukyan architecture as in the Durgā temple at Aihole, Lāḍ-Khān and Kōṇṭ-Guḍi at Paṭṭadakallu and the caves of Bādāmi there are pillars with brackets having deity figures. In the Kākatīya architecture, as at Pālampēṭ and Ghanapūr there are brackets containing "the figures of lion and elephant and beautiful women in attractive dance poses."[46] In the Tripurāntakēśvara temple at Tripurāntakam (Kurnool district), there are pillars with brackets containing the figures of lion and elephant (Pl. LXVI-2).[47] In the Hoyasala architecture, there are pillars with *madanikā* brackets. In the Vijayanagara architecture, we find the bracket containing the figures of lion and elephant (*yāḷi*) with a rider on or without. The inspiration for this *yāḷi* bracket which is found prominently in the Vijayanagara architecture seems to have been derived from the Kākatīya style. This is also a new feature not noticed before.

XII. CAPITALS

Pillars and pilasters are an essential and important element in temple architecture. Apart from other parts, the capitals of these two members are of particular interest. In the earlier styles, the capital was varied. It had a mere bracket at each end or a *paṭṭa* or band on the surface of the bracket or the entire bracket was of the shape of several waves or *taraṅgas* or these *taraṅgas* had a central *paṭṭa*. These varieties can be seen in the Viṣṇukuṇḍin and Pallava architecture. In the early Cōḷa style, the sides of the capital came to be cut at 45°. Sometimes, there was a protruding block at the base on either side. The next development was the stretching of the capital to the sides in two sections, the second assuming the form of an elephant's trunk.

41. Dr. M. Rāma Rāo, *Select Kākatīya Temples*, Pl. XXX. fig. 1.
42. *Annual Report of the Archaeological Department for the year* 1946, p. 22.
43. Dr. M. Rāma Rāo - *Select Kākatīya Temples*, p. 77.
44. *Ibid.*, p. 95.
45. Dr. M. Rāma Rāo - *The Temples of Kaḷinga*, p. 50.
46. Dr. M. Rāma Rāo - *Select Kākatīya Temples*, p. 101.
47. This temple was reconstructed in the year S. 1176, in the reign of Gaṇapathidēva (S.I.I. X, 345). I examined this temple in September, 1965.

A further development was the addition of a semi-circular hanging below the elephant's trunk. Subsequently, this semi-circle developed an angle at the centre resembling a *pōtika* or bud. Some of these later developments survived into the Vijayanagara style. In the pillars of the Vijayanagara style, in some cases, there is a horizontal bar connecting the free tip of the capital with the main block. In the Nāyak period, the *puṣpa-pōtika* underwent further developments, the hanging bud or *pōtika* being completely detached from the rest of the stone.

The *taraṅga* or roll capital underwent a further change and came to have only two or three rolls in the Hoyasala and Kākatīya styles. Either a *paṭṭa*, or a lotus leaf, or the head of a serpent, or a deity or human figure came to be added in the centre of these rolls. Roll capital with a leaf design on it is found in the pillars of the Rudrēśvara temple of Pālampēṭ (Warangal district), belonging to the Kākatīya period.[48] Roll capital with a *paṭṭa* or band is found in the pillars of the Kappecennigarāya temple at Bēlūr belonging to the Hoyasala period.[49] Roll capital with the figures of one or two dwarfs is found in the pillars in the same temple.[50] All these varieties are to be found in the Vijayanagara temples of the Rāyalaseema area, as at Penukoṇḍa, Śrīsailam, Sōmapālem and Tādpatri. Roll and *paṭṭa* capital is also found in the pillars of the south porch of the *mukhamaṇṭapa* of the Hāzara-Rāma temple at Hampī (Pl. LXVII-1). Roll and paṭṭa capital with a deity figure on the paṭṭa is found in the pillars of the south porch of the *mukha-maṇṭapa* of the Viṭṭhal temple at Hampī (Pl. LXVII-2). The survival of these features into the Vijayanagara style has not been noticed so far.

48. Dr. M. Rāma Rāo - *Select Kākatīya Temples*, p. 70.
49. *Annual Report of the Mysore Archaeological Department for the year* 1946, Pls. XVI and XVII.
50. *Ibid.*, Pls. XII, XIII and XIV.

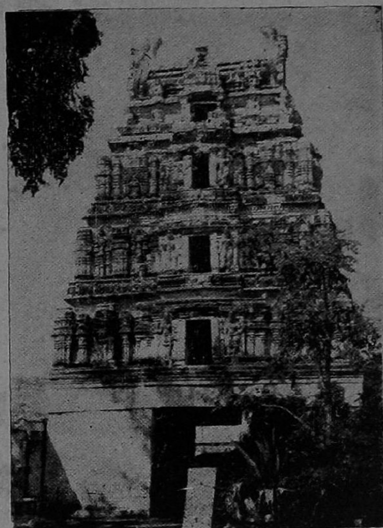
APPENDIX

LIST OF VIJAYANAGARA TEMPLES IN RĀYALASEEMA

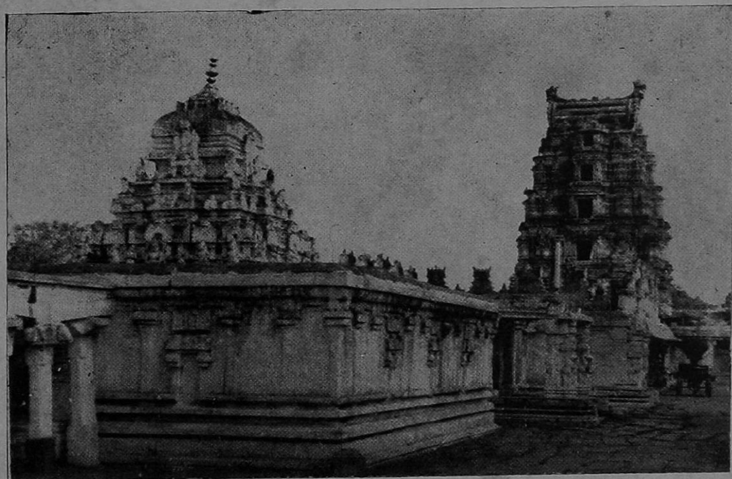
S. No.	Location	Deity	Date	King	Remarks
		A. Temples whose dates are known			
1.	Aṭakalaguṇḍu, Pattikoṇḍa taluk, Kurnool district.	Mūlasthāna Mallidēva	Ś. 1268	Harihara I	Refers to the consecration of the god (M. E. R. 57 of 1953-54).
2.	Kadiri, Kadiri taluk, Anantapūr district.	Narasiṁha	Ś. 1274	Harihara I	Built by a Nāyaka (522 of 1906).
3.	Gōranṭla, Hindupūr taluk, Anantapūr dist.	Viṣṇu	Ś. 1276	Harihara I	Built by certain Narasinga of the Sāḷuva family (92 of 1912).
4.	Goḍlavīḍu, Badvel taluk, Cuḍḍapah dist.	—	Ś. 1284	Bukka I	Built by Ippasāmi (45 of 1941-42).
5.	Gaṇapuram, Nandikoṭkūr taluk, Kurnool dist.	Ankāḷadēvī	Ś. 1302	Harihara II	Refers to the consecration of the deity (15 of 1943-44).
6.	Mohideenpuram, Kurnool dist.	Śiva	Ś. 1324	Harihara II	Refers to the renovation of the temple by a certain Boṁmi Reḍḍi, son of Singaya Reḍḍi (252 of 1949-50).
7.	Pedda Velagaṭūru, Puṅganūr taluk, Chittoor dist.	Varadarāja	Ś. 1327		Refers to the construction of the temple (227 of 1931-32).
8.	Ādōni, Kurnool dist.	Śrī Rāma	Ś. 1439	Prauḍha-Dēvarāya	Rāmaṇa nāyaka, son of Kaṭhāri Tippana nāyaka built the temple (529 of 1915).
9.	Doṁbara-Nandyāla, Cuḍḍapah dist.	Cennakēśava (Viṣṇu)	Ś. 1443	Kṛṣṇarāya	Refers to the construction of the temple (353 of 1905.)
10.	Nāgalāpuram, Chittoor dist.	Vēdanārāyaṇa (Viṣṇu)	Ś. 1445	Kṛṣṇarāya	Refers to the construction of the temple *(628 of 1904.)*
11.	Upparapalle, Cuḍḍapah dist.	Śiva	Ś. 1446	Kṛṣṇarāya	The temple was rebuilt by Peda Singama Nāyaningāru (326 of 1905).
12.	Nāgalūṭi Kurnool dist.	Vīrabhadra	Ś. 1452	Kṛṣṇarāya	Candraśēkharayya built the temple (14 of 1915).
13.	Chinna Chāppalle, Kāmalāpuram taluk, Cuḍḍappah dist.	Cennakēśava (Viṣṇu)	Ś. 1453	Kṛṣṇarāya	Refers to the *pratiṣṭa* (consecration) of the god (223 of 1937-38).
14.	Chemuḷḷapalle, Cuḍḍapah dist.	Viṣṇu	Ś. 1461	Acyutarāya	Refers to the construction of the temple by Pāpānāyaningāru, (334 of 1938-39).

S. No.	Location	Deity	Date	King	Remarks
15.	Mangāpuram, Candragiri taluk, Chittoor dist.	Viṣṇu	Ś. 1462	Acyutarāya	Refers to the reconstruction of the temple and reinstallation of the images (T.T.D. Ins. VI-I No. 161).
16.	Nārāyaṇavanam, Chittoor dist.	Viṣṇu	Ś. 1463	Acyutarāya	Virūpaṇṇa constructed the temple (373 of 1911).
17.	Śrīrangapuram, Kalyāṇdurg taluk, Anantapūr dist.	Viṣṇu	Ś. 1513	Śrī Ranga	Refers to the construction of the temple (23 of 1927-28).
18.	Siddhavaṭam, Cuḍḍapah dist.	Cennakēśava (Viṣṇu)	Ś. 1550		Maṭla Kumāra Anantarāya constructed the temple (T.T.D. Ins. Vol. VI-1, 25).
19.	Chinnaveṇuturla, Cuḍḍapah dist.	Cennakēśava (Viṣṇu)	Ś. 1612	Rāmarāja Rāmappayya	Refers to the renovation of the temple (380 of 1940-41).
		B. Temples whose dates are not known			
20.	Penukoṇḍa, Anantapūr dist.	Rāma	..	..	..
21.	Penukoṇḍa, Anantapūr dist.	Śiva	..	..	..
22.	Candragiri, Chittoor dist.	Śiva	..	..	On the Mallayakoṇḍa Hill to the south west of the town.
23.	Candragiri Chittoor dist.	..	..	..	Seven temples, big and small in the fort. Temple No. VII has an inscription dated in Ś. 1459. (244 of 1904).
24.	Candragiri Chittoor dist.	Rāma	..	..	In the town. Has an inscription dated in Ś. 1469 (246 of 1904).
25.	Mārkāpuram, Kurnool dist.	Cennakēśava (Viṣṇu)	..	..	The earliest dated inscription in this temple is in Ś. 1455 (162 of 1905).
26.	Puṣpagiri Cuḍḍapah dist.	Cennakēśava and Śiva	..	..	Three temples on the hill near the villages.
27.	Rāyacōṭi, Cuḍḍapah dist.	Vīrabhadra	..	..	An inscription, dated in Ś. 1484 refers to the repairs made to the central shrine (445 of 1911).
28.	Tāḍpatri, Anantapūr dist.	Śiva and Viṣṇu	..	..	Two temples.
29.	Lēpākṣi, Anantapūr dist.	Vīrabhadra and Viṣṇu	..	..	The earliest dated inscription is in Ś. 1455 (574 of 1912).
30.	Sōmapālem, Chittoor dist.	Cennakēśava (Viṣṇu)	..	..	Three miles, north-east of the Mulakala-ceruvu Railway Station.
31.	Śrīśailam, Kurnool dist.	Śiva	..	..	At the foot of the Śrīśailam hill, near the Pātālagaṅgā.

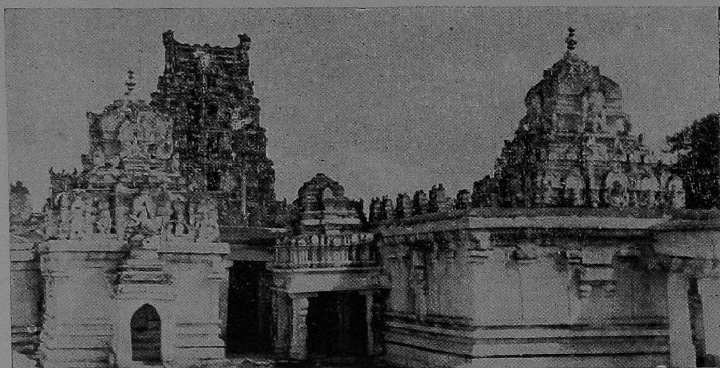
ILLUSTRATIONS



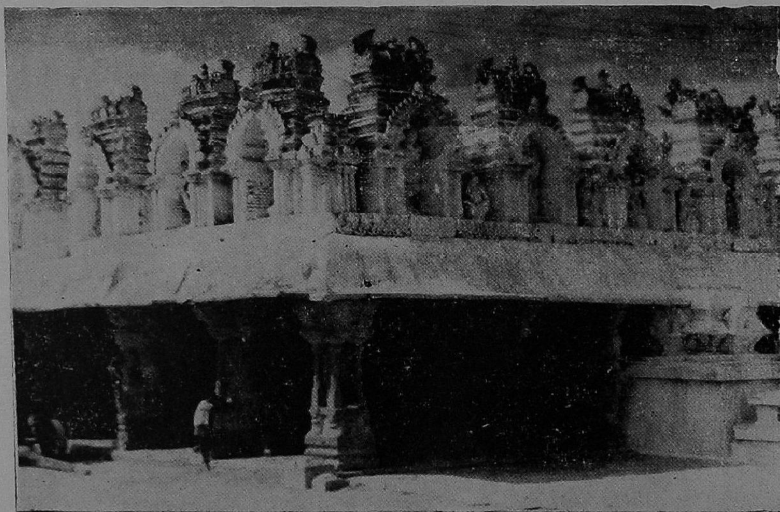
1. Lakṣhmīnarasiṁha temple, Kadiri–North *gōpura*.



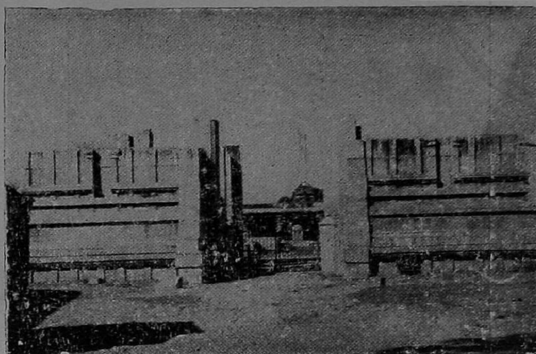
2. Lakṣhmīnarasiṁha temple, Kadiri—General view.



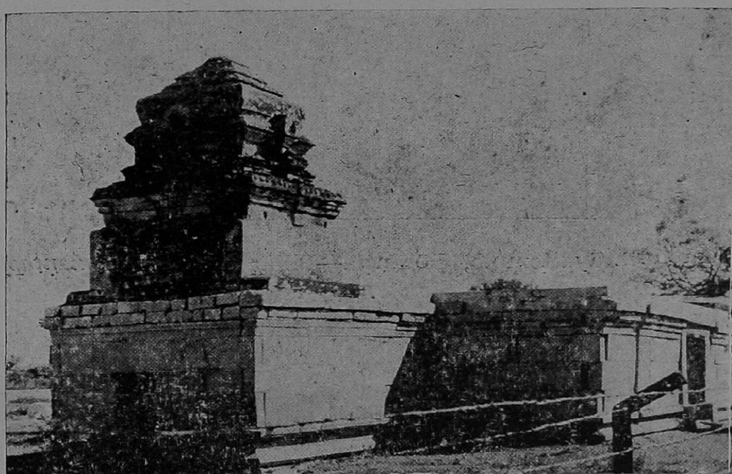
1. Lakṣhmīnarasiṁha temple, Kadiri—Back view.



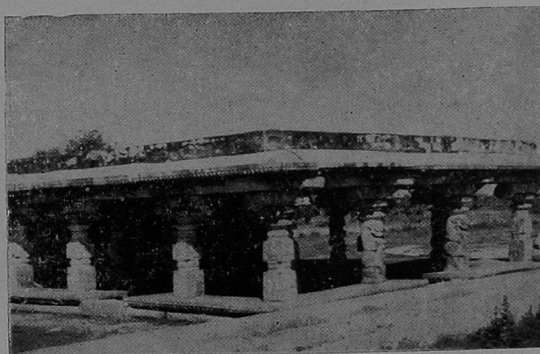
2. Lakṣhmīnarasiṁha temple, Kadiri—*Mahāmaṇṭapa*.



1. Mādhavarāya temple, Gōraṇṭla—*Gōpura.*



2. Mādhavarāya temple, Gōraṇṭla—Side view.



3. Mādhavarāya temple, Gōraṇṭla—*Mahāmaṇṭapa.*



1. Mādhavarāya temple, Gōraṇṭla—Pillar in the *Mahāmaṇṭapa*.



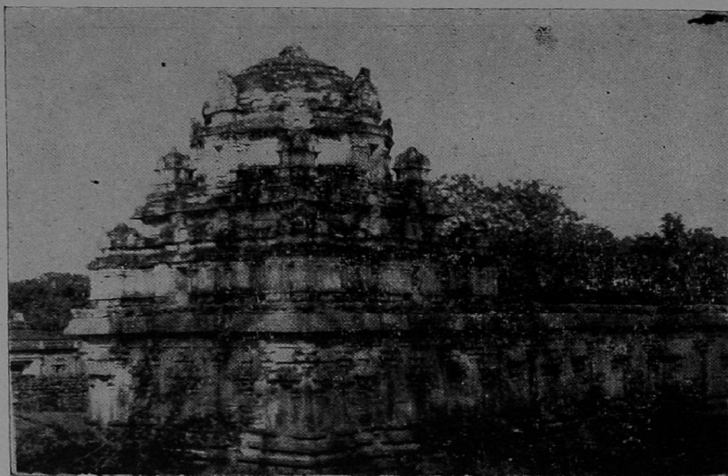
2. Mādhavarāya temple, Gōraṇṭla—Pillar in the *Mahāmaṇṭapa*, another view.



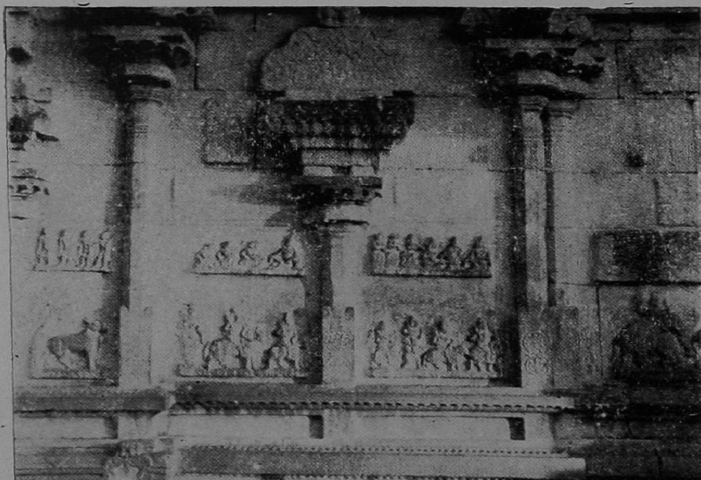
1. Gagana Mahal—Penukoṇḍa.



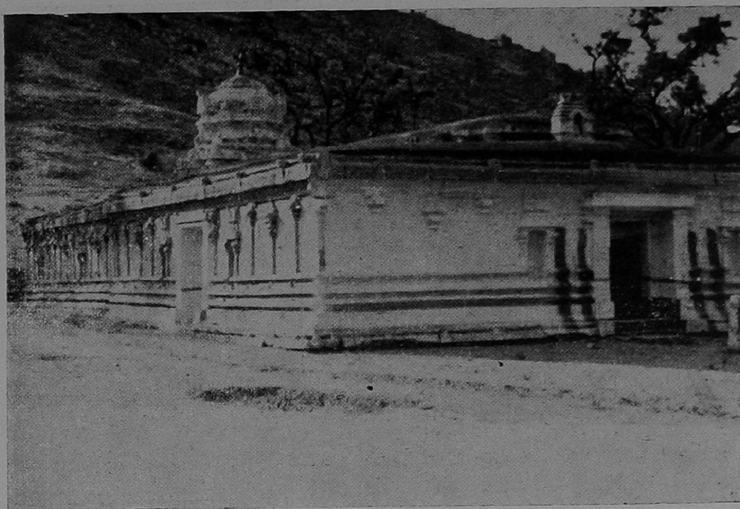
2. Rāma temple, Penukoṇḍa—side view.



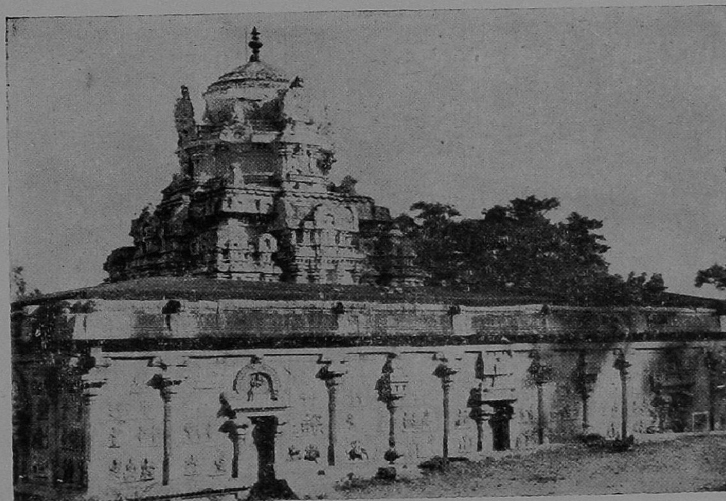
1. Rāma temple, Penukoṇḍa—Back view.



2. Rāma temple, Penukoṇḍa—Pilaster.



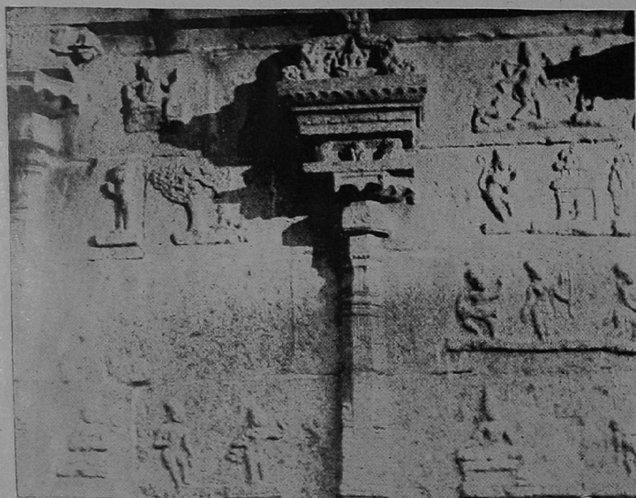
1. Śiva temple, Penukoṇḍa—General view.



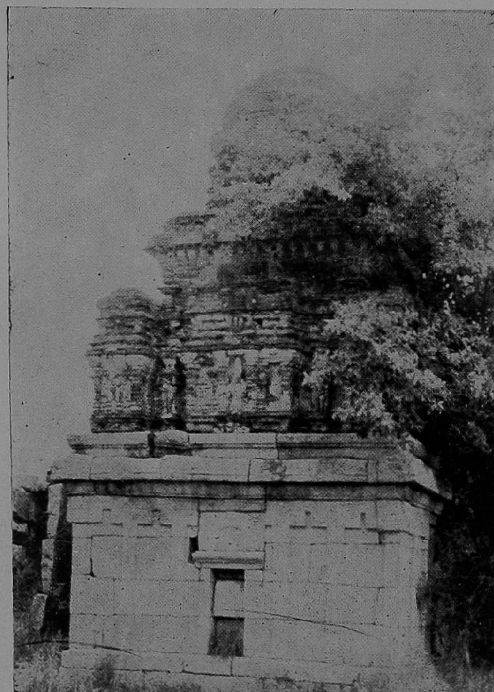
2. Śiva temple, Penukoṇḍa—Side view.



1. Śiva temple, Penukoṇḍa—Wall.



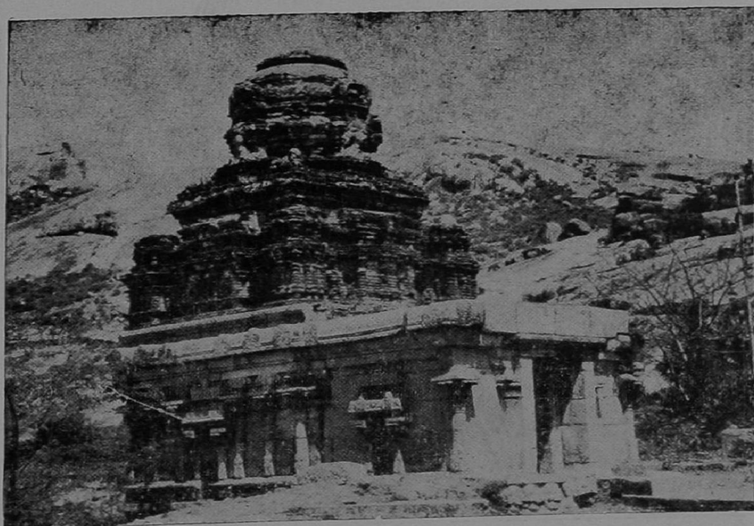
2. Śiva temple, Penukoṇḍa—Pilaster.



3. Mallikārjuna temple, Candragiri
Back view.



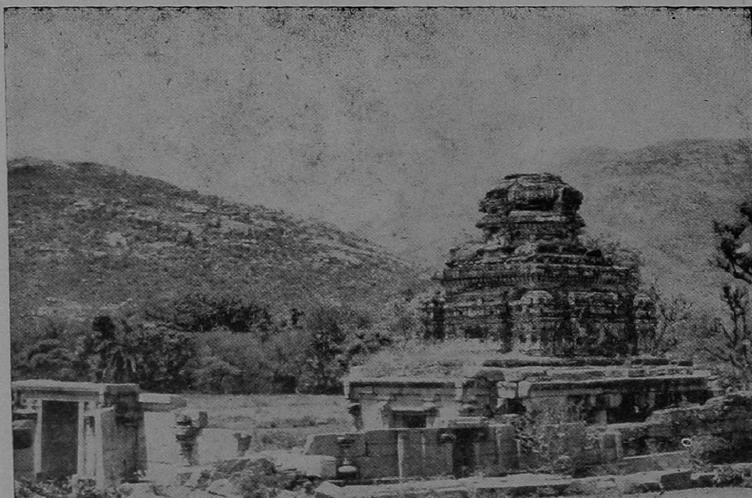
1. Mallikārjuna temple, Candragiri—*Kalyāṇamaṇṭapa.*



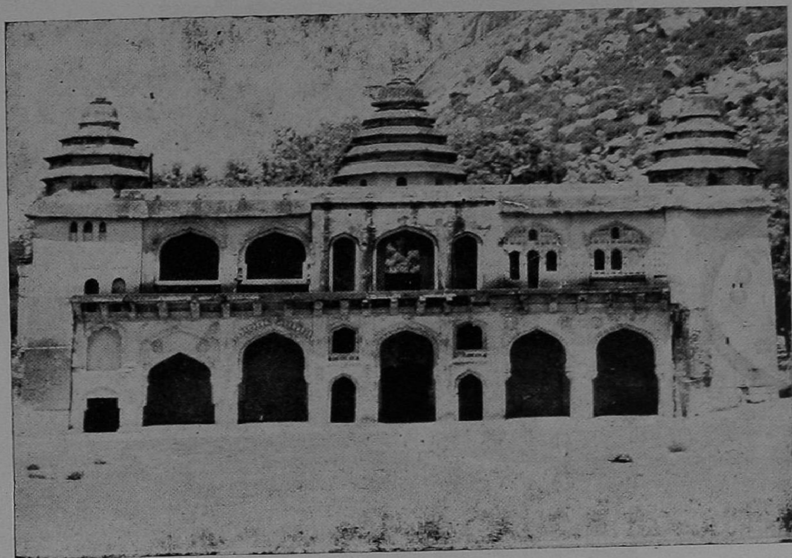
2. Temple No. II, Candragiri Fort—Side view.



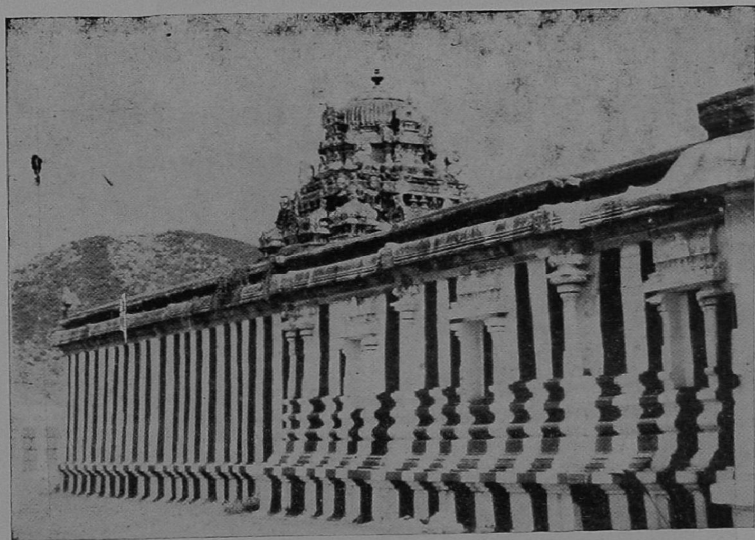
1. Temple No. IV, Candragiri Fort—Front view.



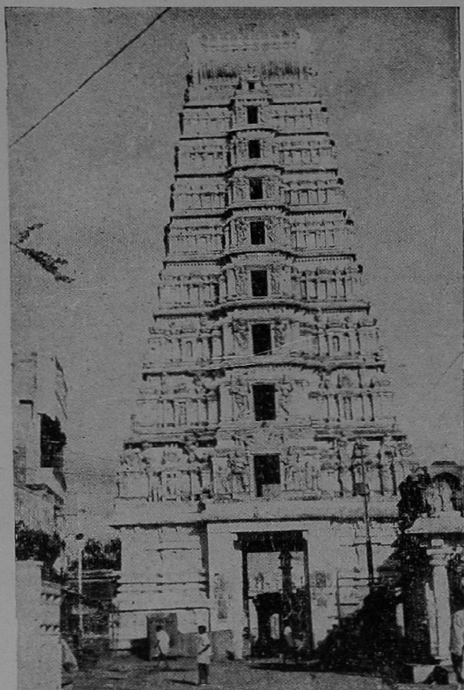
2. Temple No. VII, Candragiri Fort—General view.



1. Queen's palace, Candragiri Fort.



2. Kōdaṇḍarāma temple, Candragiri—Side view.



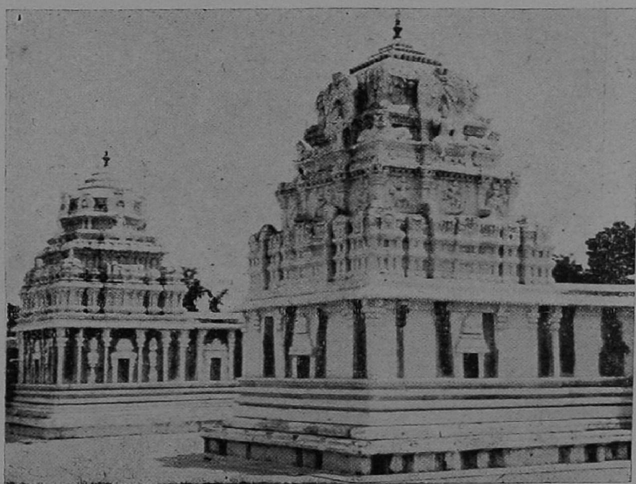
1. Cennakēśava temple, Mārkāpuram—*Gōpura*.



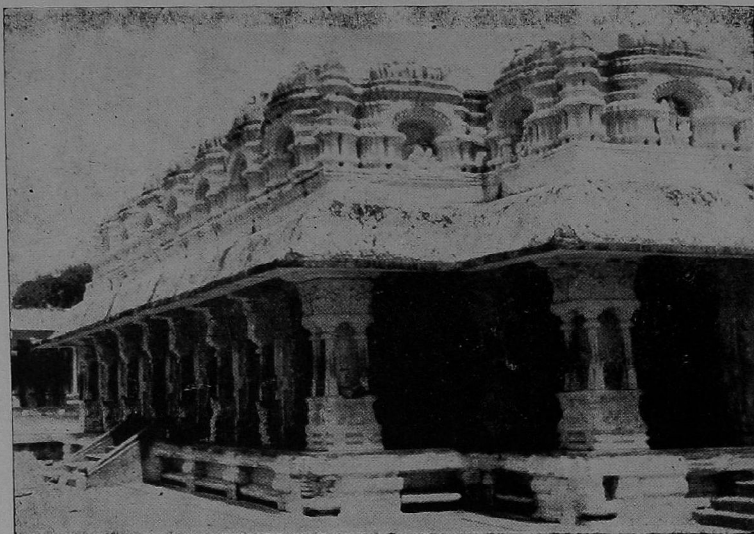
2. Cennakēśava temple, Mārkāpuram—Wall of the *Gōpura*.



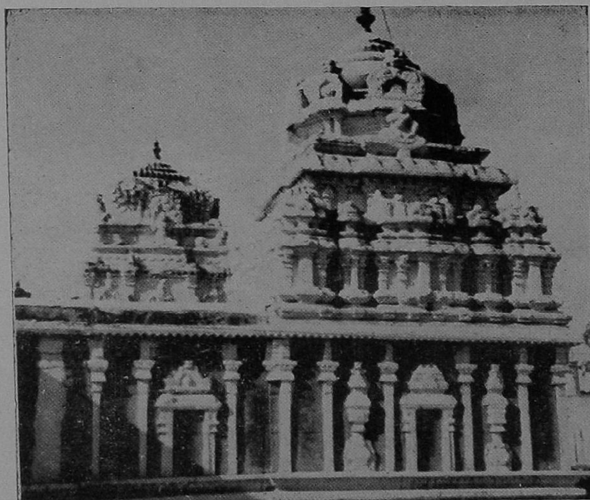
1. Cennakēśava temple, Mārkāpuram—Woman under a creeper.



2. Cennakēśava temple, Mārkāpuram—Main shrine and the Dēvī shrine.



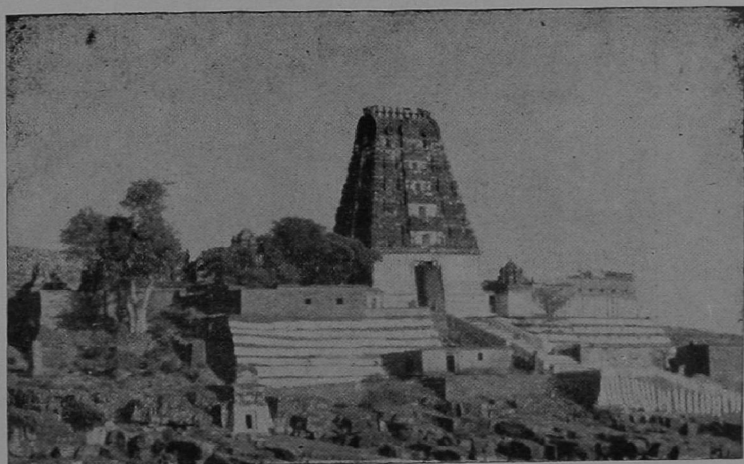
1. Cennakēśava temple, Mārkāpuram—*Mahāmaṇṭapa* before the main shrine.



2. Cennakēśava temple, Mārkāpuram—Dēvī shrine.



1. Cennakēśava temple, Mārkāpuram—*Mahāmaṇṭapa* before the Dēvī shrine.



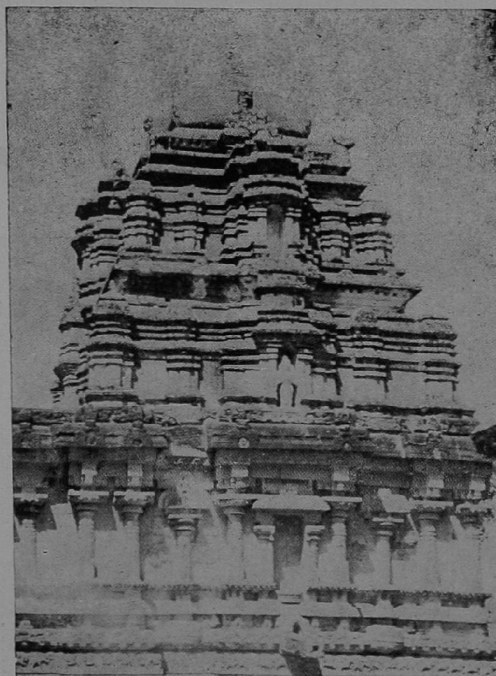
2. Cennakēśava group of temples, Puṣpagiri—General view.



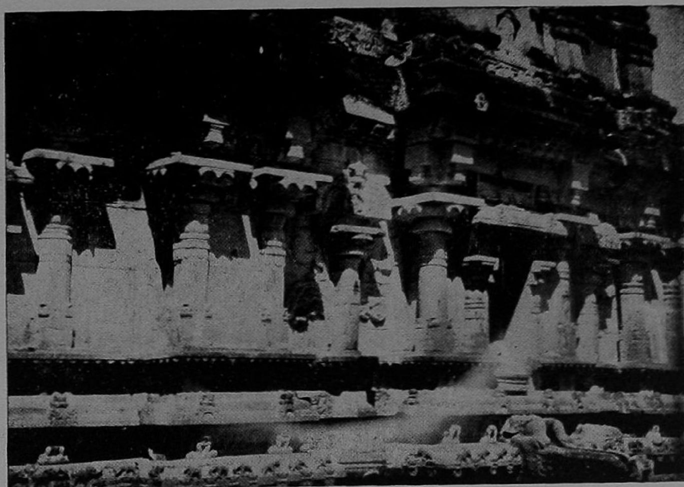
1. Cennakēśava group of temples, Puṣpagiri - *Gōpura.*



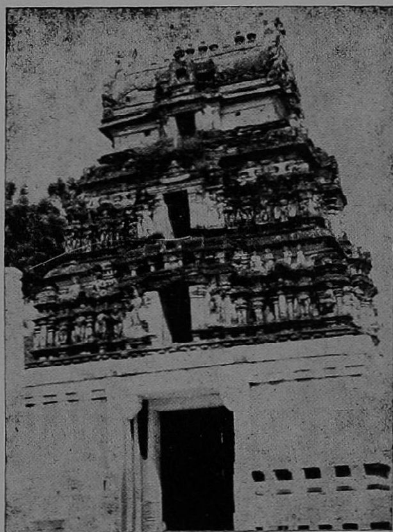
2. Cennakēśava group of temples, Puṣpagiri, Santānamallēśvara shrine - Wall of the *garbhagṛha.*



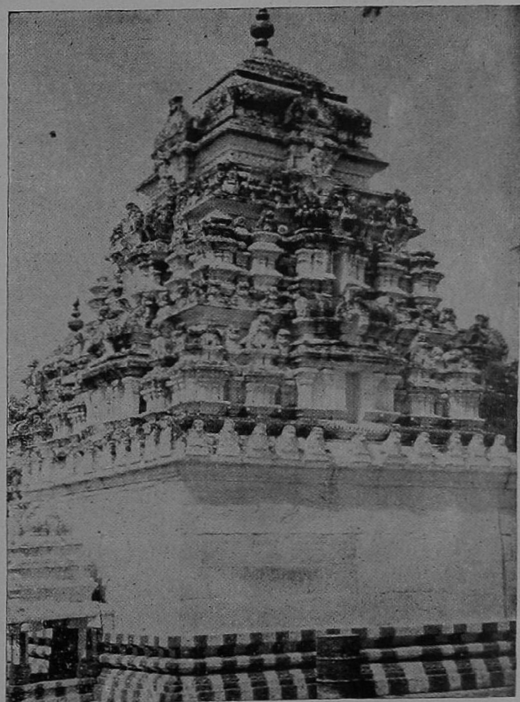
3. Cennakēśava group of temples, Puṣpagiri, Umāmahēśvara shrine - Side view.



1. Cennakēśava group of temples, Puṣpagiri, Umāmahēśvara shrine—*Adhiṣṭāna* and wall.



2. Vīrabhadra temple, Rāyacōṭi—East *gōpura*.



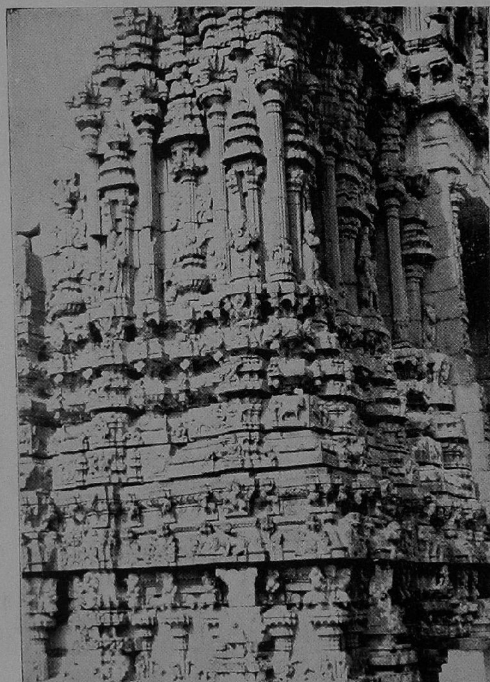
3. Vīrabhadra temple, Rāyacōṭi—Main shrine—Side view.



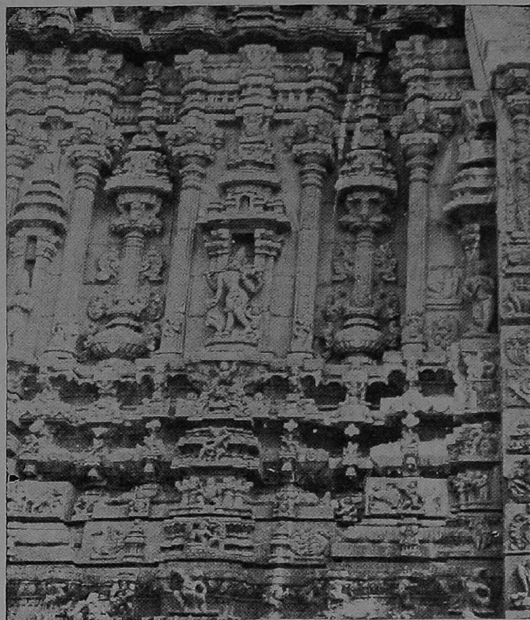
1. Vīrabhadra temple, Rāyacōṭi—*Mahāmaṇṭapa*.



2. Vīrabhadra temple, Rāyacōṭi-*Vimānas* of the Dēvī shrine and the main shrine.



3. Rāmalingēśvara temple, Tāḍpatri—South *gōpura*.



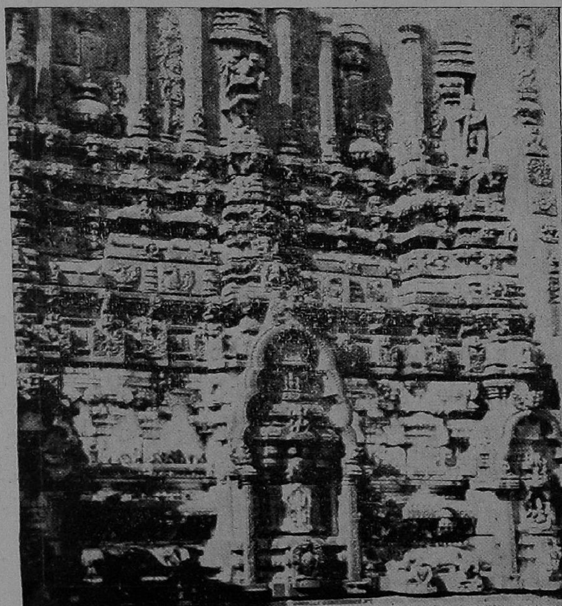
1. Rāmalingēśvara temple, Tāḍpatri - South *gōpura* wall.



2. Rāmalingēśvara temple, Tāḍpatri - South *gōpura*, another wall.



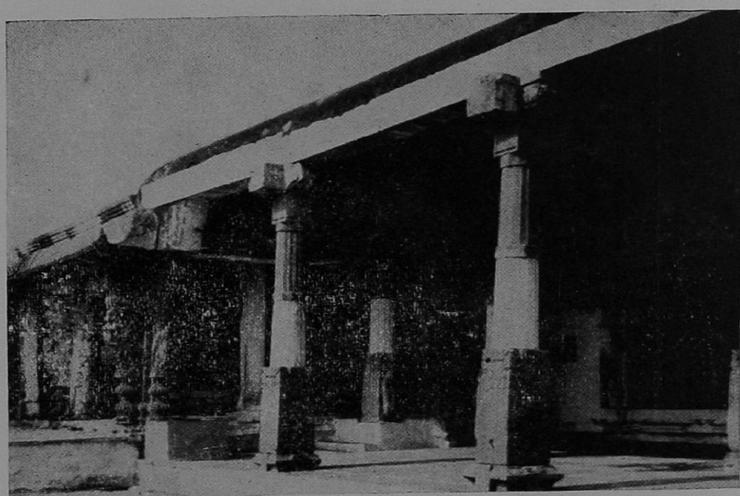
1. Rāmalingēśvara temple, Tāḍpatri—South *gōpura*
Woman under creeper.



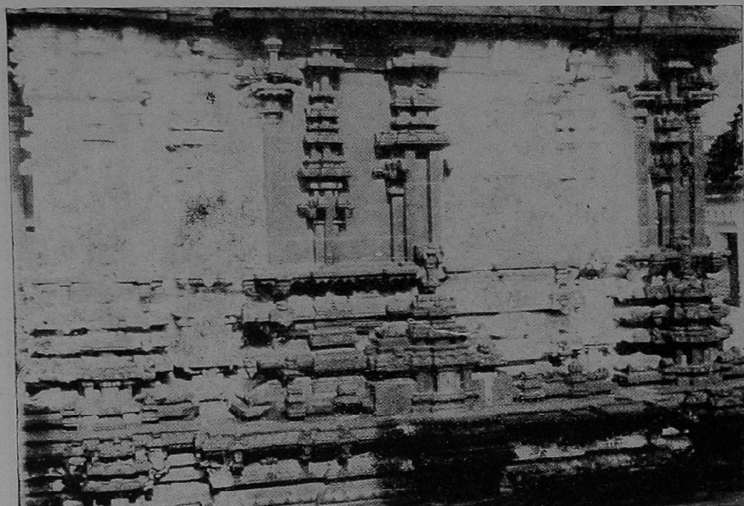
2. Rāmalingēśvara temple, Tāḍpatri—North *gōpura*.



1. Rāmalingēśvara temple, Tāḍpatri—North *gōpura.*



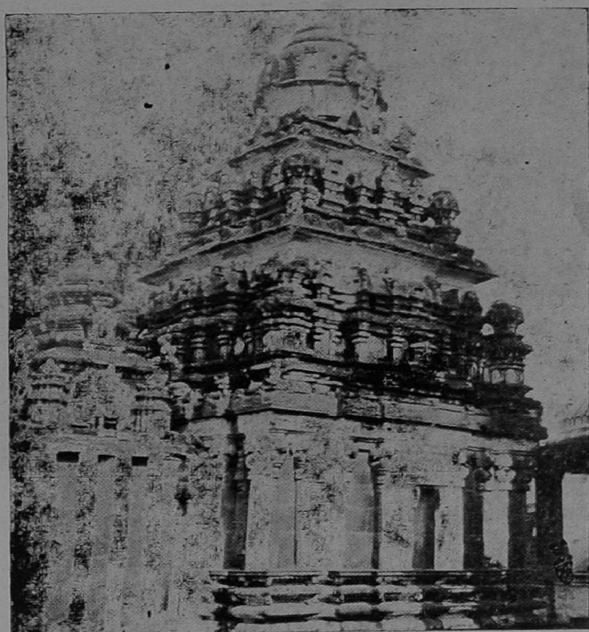
2. Rāmalingēśvara temple, Tāḍpatri—*Kaḷyāṇamaṇṭapa.*



1. Rāmalingēśvara temple, Tāḍpatri, Pārvati shrine—*Adhiṣṭāna* and wall.



2. Rāmalingēśvara temple, Tāḍpatri—Rāma shrine-side view.



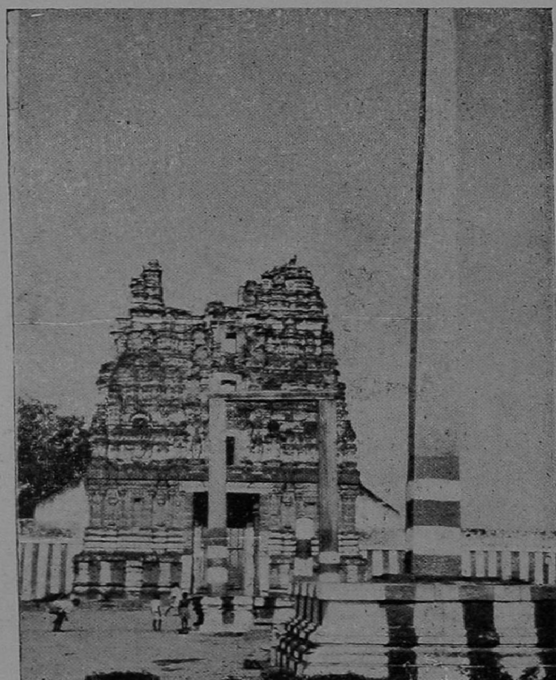
1. Rāmalingēśvara temple, Tāḍpatri—Main shrine — Back view.



2. Rāmalingēśvara temple, Tāḍpatri—Wall of the main shrine.



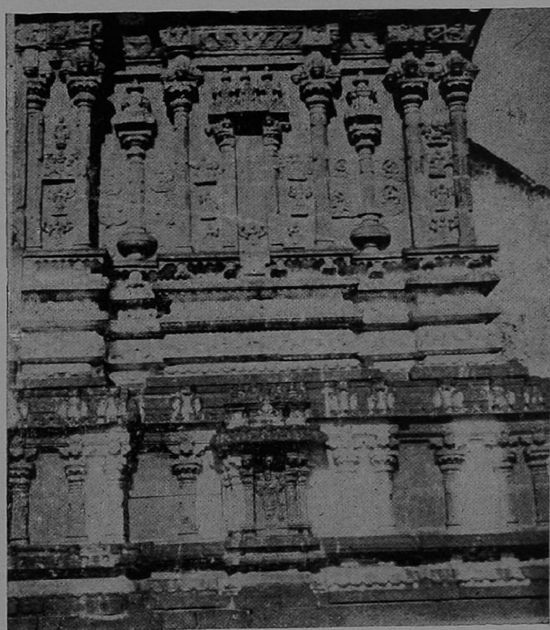
1. Rāmalingēśvara temple, Tāḍpatri—*Mukhamaṇṭapa*, South porch.



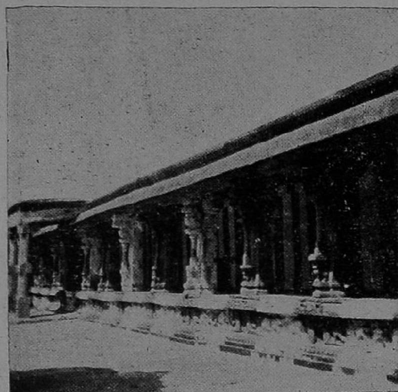
2. Venkaṭaramaṇa temple, Tāḍpatri—*Gōpura* and *Dīpastaṁbha*.



1. Venkaṭaramaṇa temple, Tāḍpatri—*Gōpura*–capitals of the pilasters.



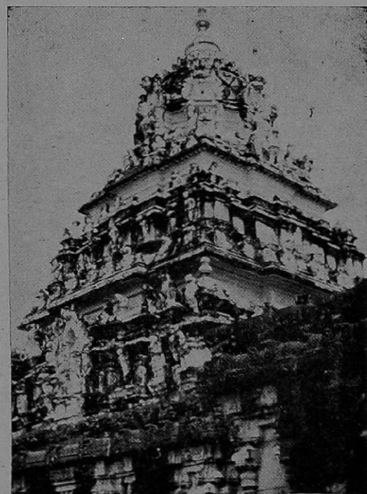
2. Venkaṭaramaṇa temple, Tāḍpatri, *Gōpura—Ādhiṣṭāna* and Wall.



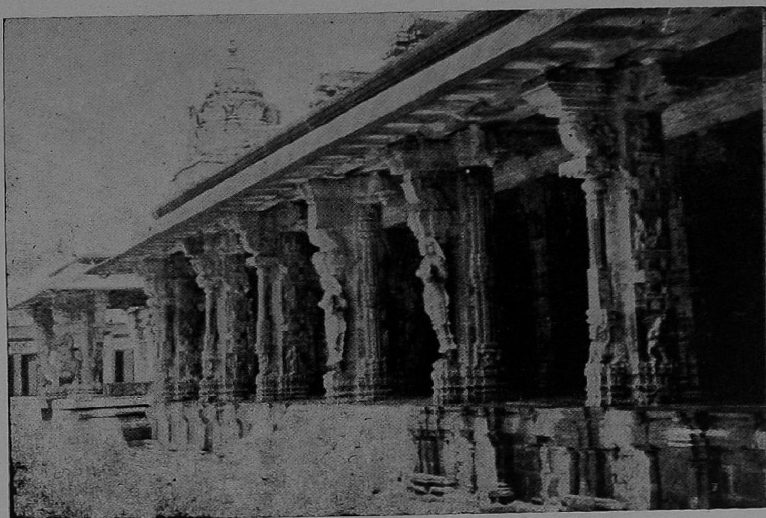
1. Venkaṭaramaṇa temple, Tāḍpatri
Pillared corridor.



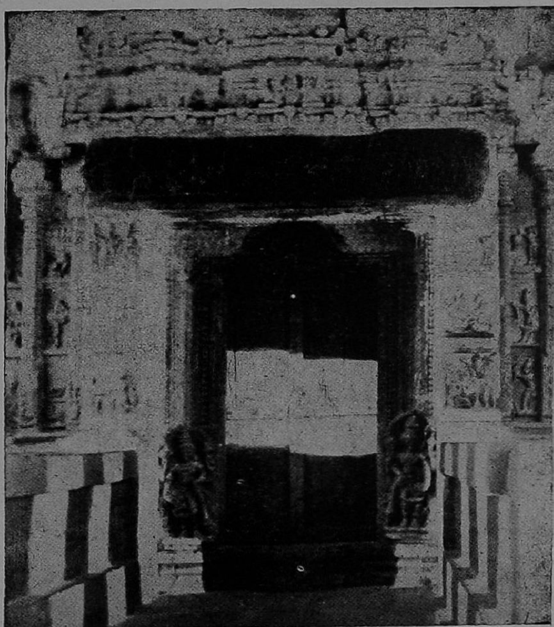
2. Venkaṭaramaṇa temple, Tāḍpatri, Main shrine—
South wall of the *garbhagṛha.*



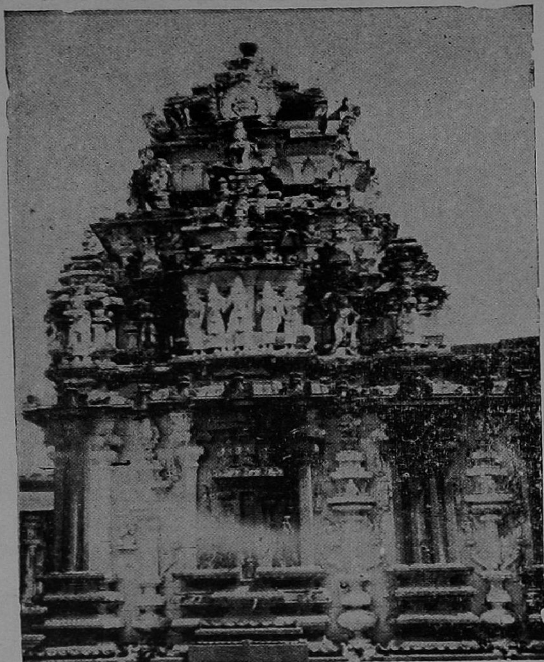
3. Venkaṭaramaṇa temple,
Tāḍpatri—Main shrine, *Vimāna.*



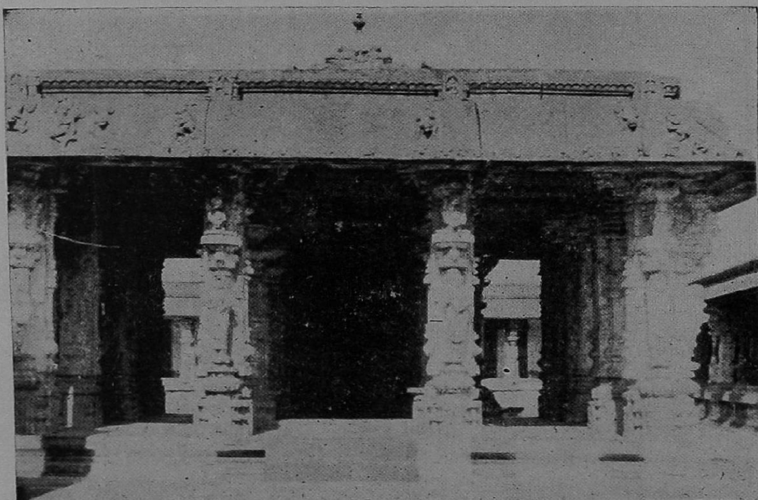
1. Venkaṭaramaṇa temple, Tāḍpatri—*Mahāmaṇṭapa*, side view.



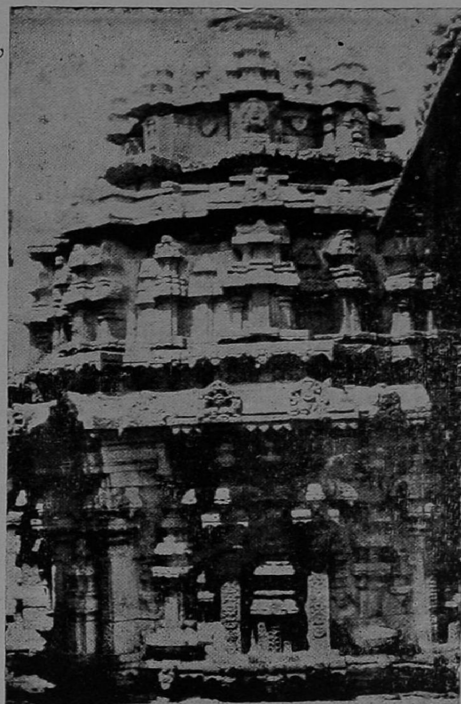
2. Venkaṭaramaṇa temple, Tāḍpatri—Main shrine, south porch of the *mukhamaṇṭapa*.



1. Venkaṭaramaṇa temple, Tāḍpatri—Dēvī shrine.



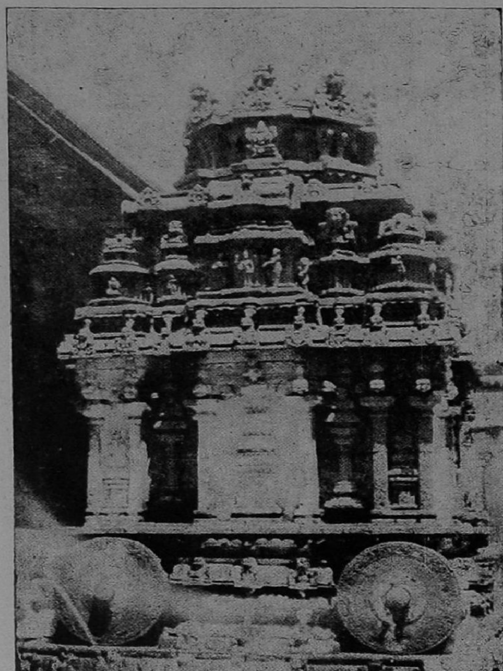
2. Venkaṭaramaṇa temple, Tāḍpatri-*Mukhamaṇṭapa* of the Dēvī shrine.



1. Venkaṭaramaṇa temple, Tāḍpatri - Circular shrine.



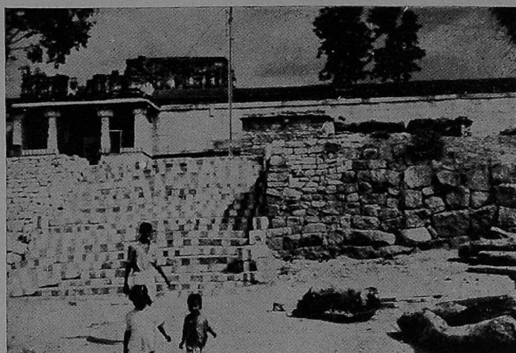
2. Venkaṭaramaṇa temple, Tāḍpatri - Pillars in *Kalyāṇamaṇṭapa*.



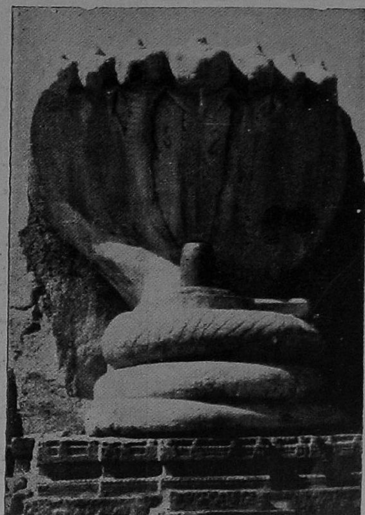
1. Venkaṭaramaṇa temple, Tāḍpatri—Stone car.



2. Vīrabhadra temple, Lēpākṣi—General view.



1. Vīrabhadra temple, Lēpākṣi—Front view and flight of steps.



2. Vīrabhadra temple, Lēpākṣi Serpent and Linga.



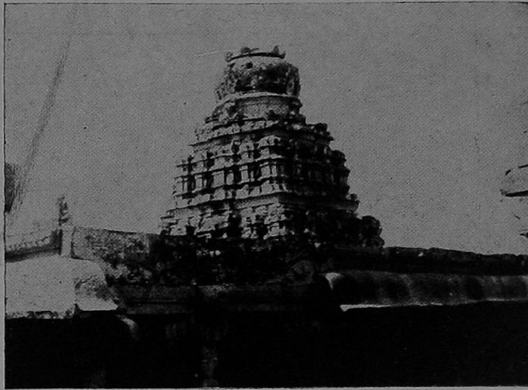
3. Vīrabhadra temple, Lēpākṣi—*Kalyāṇamaṇṭapa.*



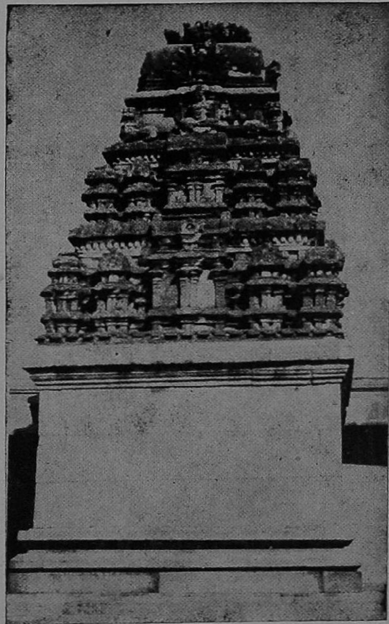
1. Vīrabhadra temple, Lēpākṣi - Pillars in the *Kalyāṇamaṇṭapa.*



2. Vīrabhadra temple, Lēpākṣi - Pillared corridor and boulder.



1. Vīrabhadra temple, Lēpākṣi—*Vimāna* of the Vīrabhadra shrine.



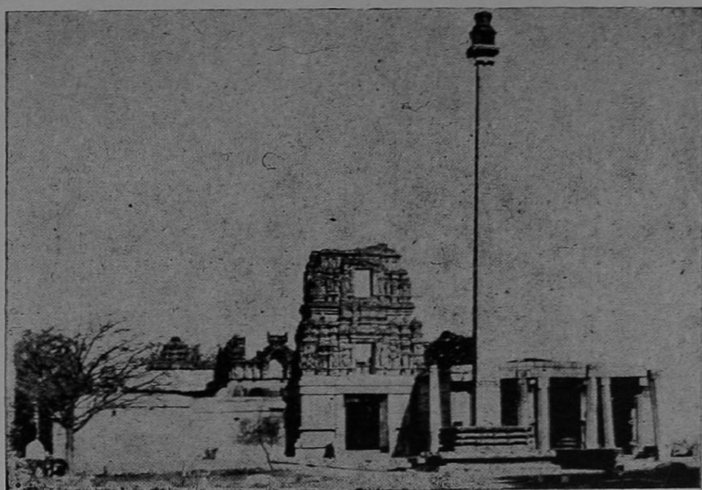
2. Vīrabhadra temple, Lēpākṣi—Viṣṇu shrine, back view.



1. Vīrabhadra temple, Lēpākṣi—Nandi, front view.



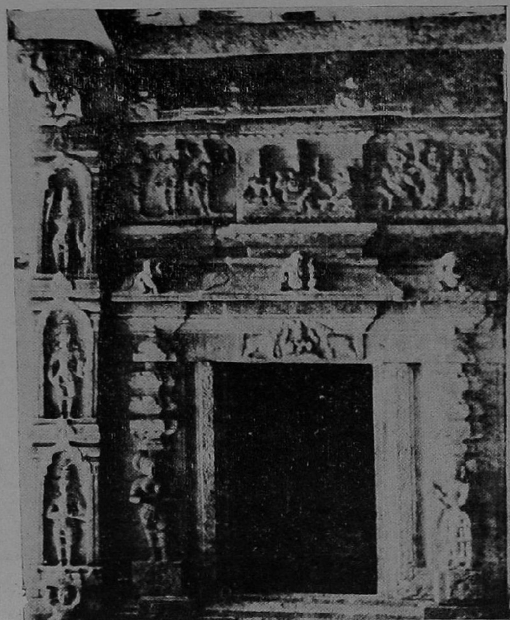
2. Vīrabhadra temple, Lēpākṣi—Nandi, back view.



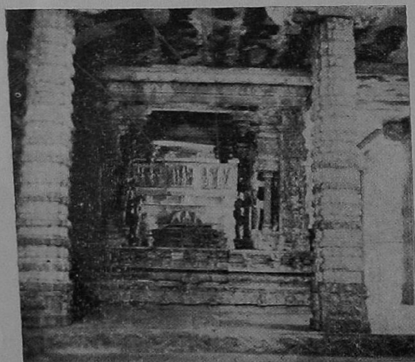
1. Cennakēśava temple, Sōmapālem—Front view.



2. Cennakēśava temple, Sōmapālem—*Gōpura*.



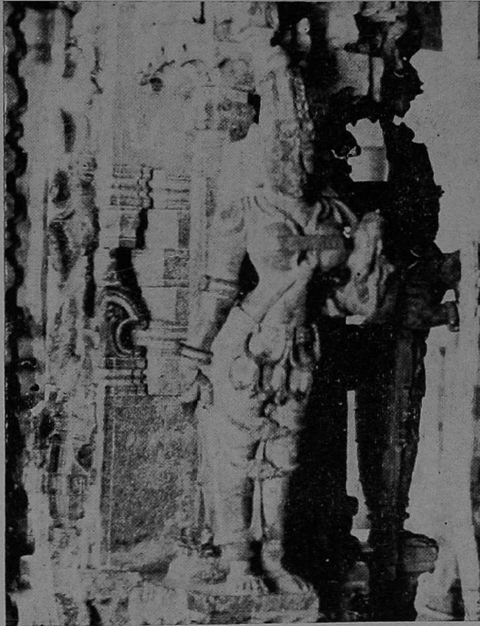
1. Cennakēśava temple, Sōmapālem - A shrine behind the *kaḷyāṇamaṇṭapa* - Front view.



2. Cennakēśava temple, Sōmapālem Pavilion in the *kaḷyāṇamaṇṭapa*.



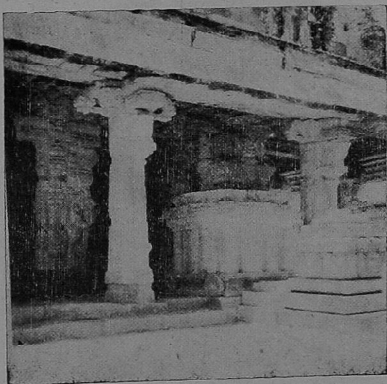
3. Cennakēśava temple, Sōmapālem - Pavilion in the *kaḷyāṇamaṇṭapa*, Pillar.



1. Cennakēśava temple, Sōmapālem, pavilion in the *kalyāṇamaṇṭapa*—Woman on pillar.



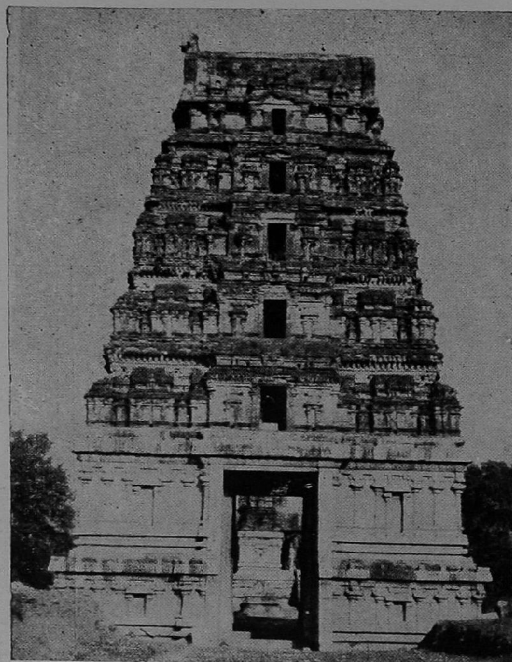
2. Cennakēśava temple, Sōmapālem—*Vimāna.*



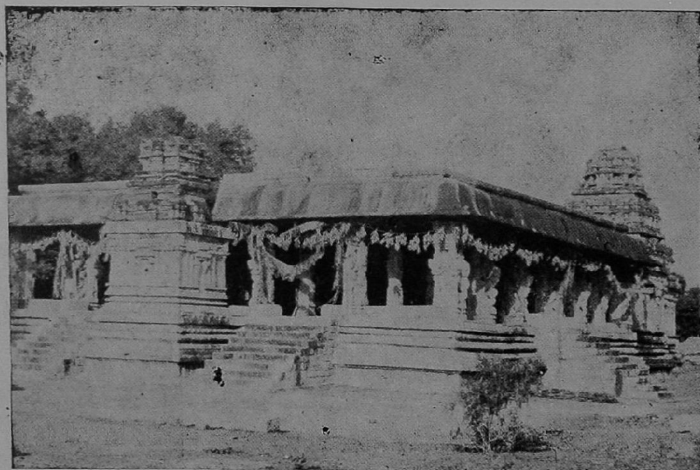
3. Cennakēśava temple, Sōmapālem—*Mahāmaṇṭapa.*



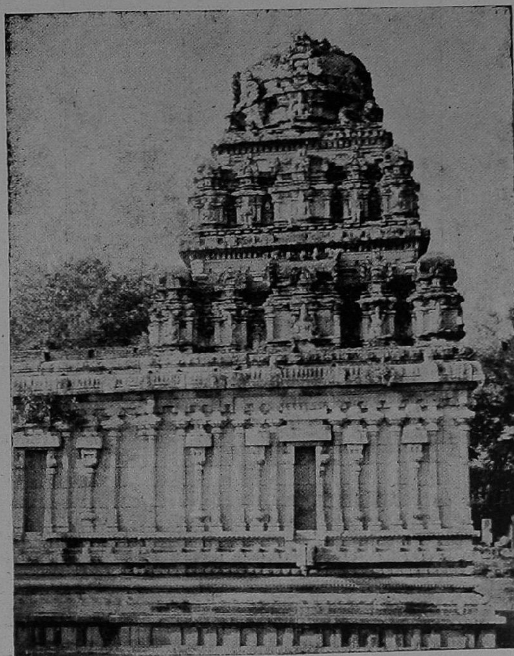
4. Cennakēśava temple, Somapālem, Dēvī shrine—*Mukhamaṇṭapa.*



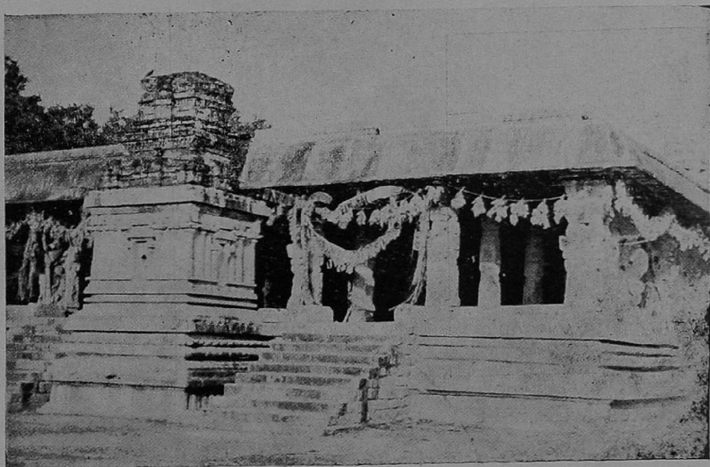
1. Kaḷyāṇa-Venkaṭēśvara temple, Mangāpuram—*Gōpura*.



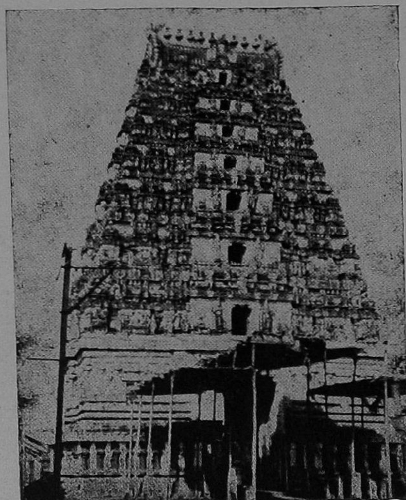
2. Kaḷyāṇa-Venkaṭēśvara temple, Mangāpuram—General view.



1. Kaḷyāṇa-Venkaṭēśvara temple, Mangāpuram
Main shrine, side view.



2. Kaḷyāṇa-Venkaṭēśvara temple, Mangāpuram—*Mahāmaṇṭapa*.



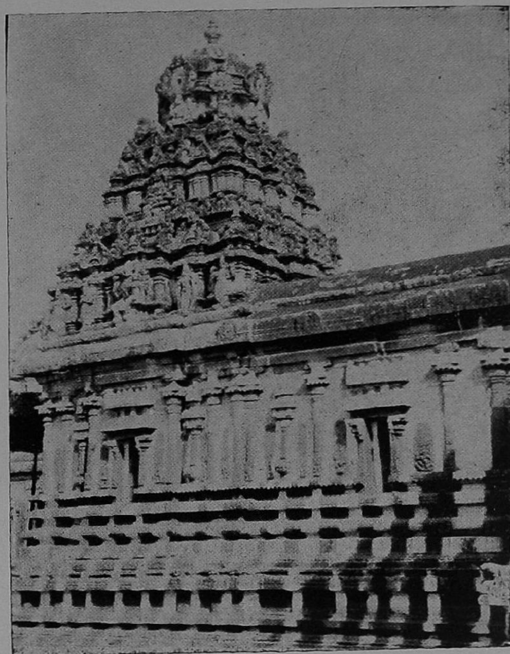
1. Kaḷyāṇa-Venkaṭēśvara temple, Nārāyaṇavanam - First *gōpura*.



2. Kaḷyāṇa-Venkaṭēśvara temple, Nārāyaṇavanam - Second *gōpura*.



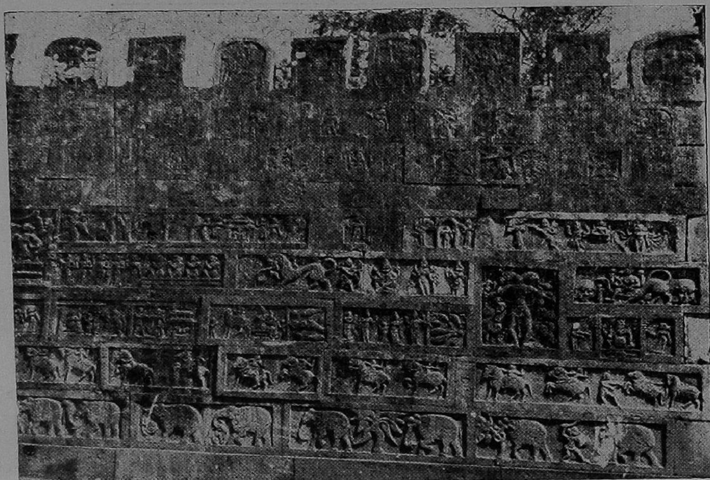
3. Kaḷyāṇa-Venkaṭēvśara temple, Nārāyaṇavanam - Dēvī shrine - *Vimāna*.



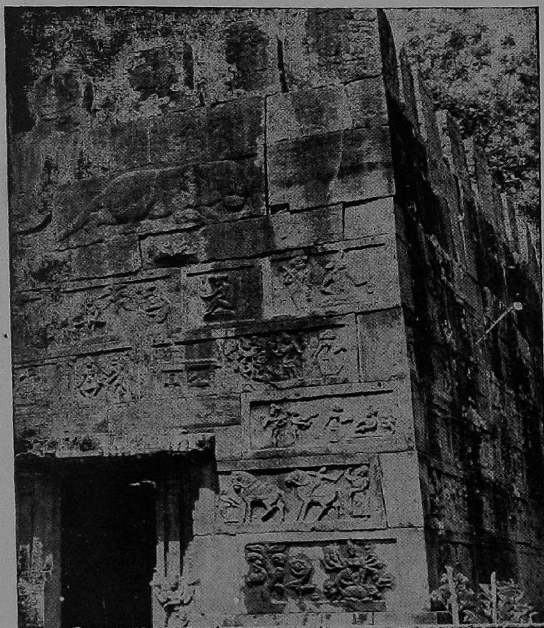
1. Kaḷyāṇa-Venkaṭēśvara temple, Nārāyaṇavanam—Main shrine.



2. Mallikārjuna temple, Śrīśailam—*Prākāra* Wall.



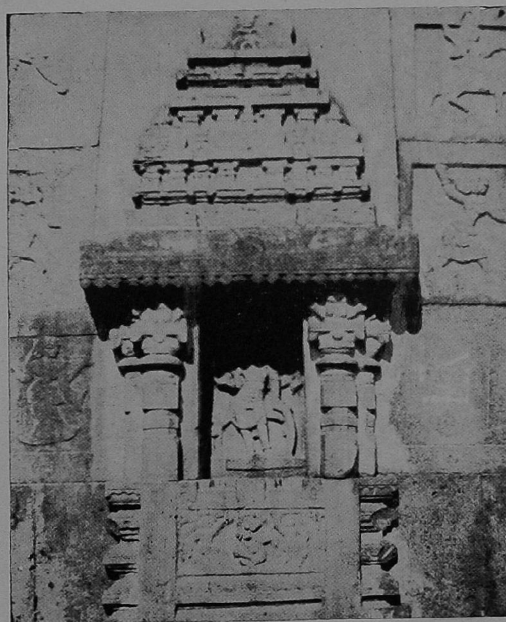
1. Mallikārjuna temple, Śrīśailam—*Prākāra* Wall.



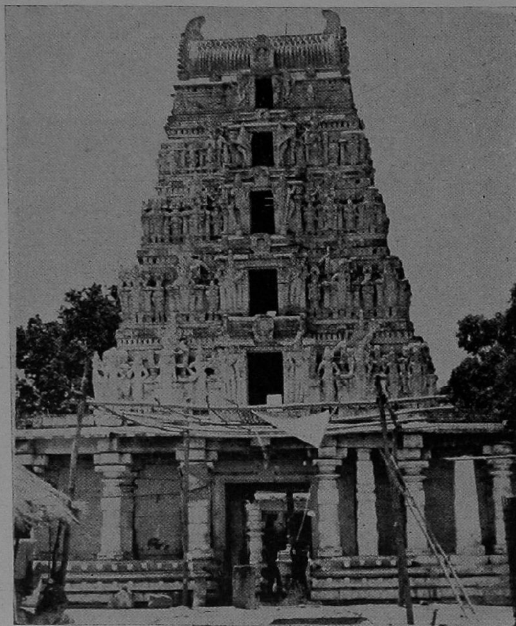
2. Mallikārjuna temple, Śrīśailam—*Prākāra* Wall.



1. Hazāra-Rāma temple, Haṁpi - *Prākāra* wall.



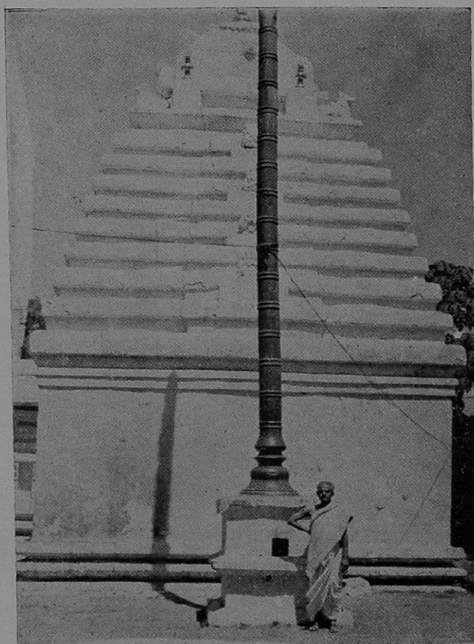
2. Mallikārjuna temple, Śrīśailam - Miniature shrine.



1. Mallikārjuna temple, Śrīśailam—East *gōpura.*



2. Mallikārjuna temple, Śrīśailam South *gōpura.*



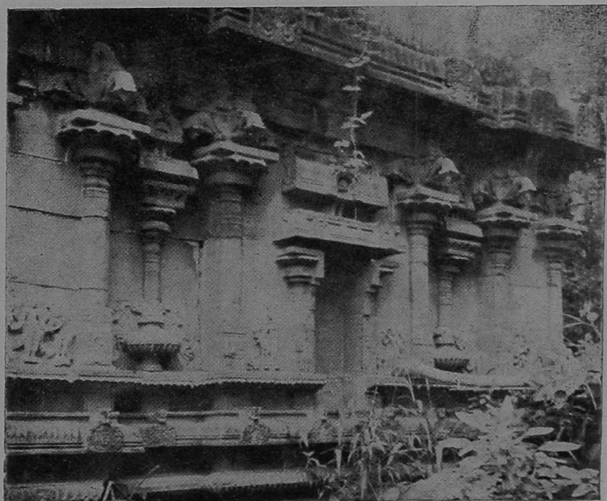
3. Mallikārjuna temple, Śrīśailam, main shrine—Back view.



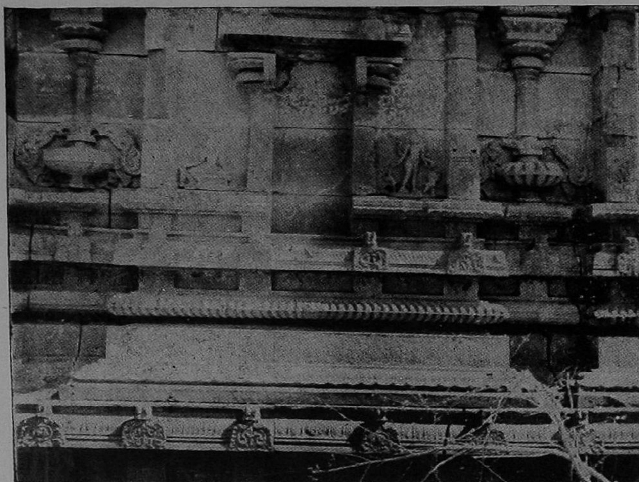
1. Mallikārjuna temple, Srīśailam - Wall of the *mukhamaṇṭapa.*



2. Mallikārjuna temple, Śrīśailam, *mukhamaṇṭapa* - North porch.



3. Umāmahēśvara temple, Śrīśailam - Wall.



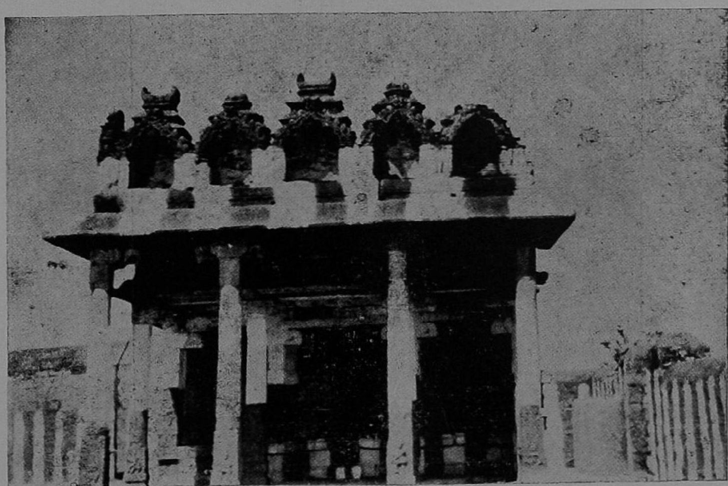
1. Umāmahēśvara temple, Śrīśailam—Wall.



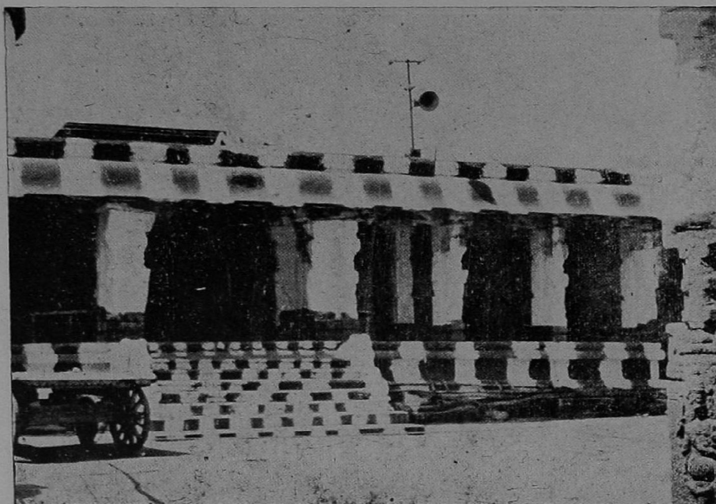
2. Umāmahēśvara temple, Śrīśailam—Porch.



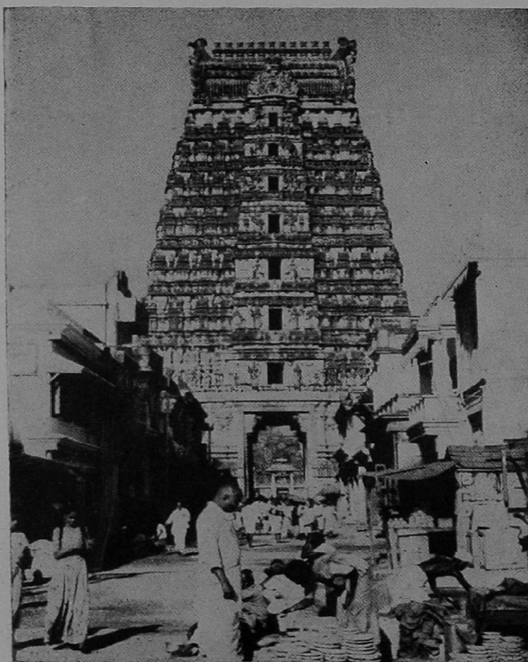
1. Kāḷahastīśvara temple, Kāḷahasti—*Gōpura* of the Kāśiviśveśvara shrine.



2. Kāḷahastīśvara temple, Kāḷahasti—A shrine in the second enclosure.



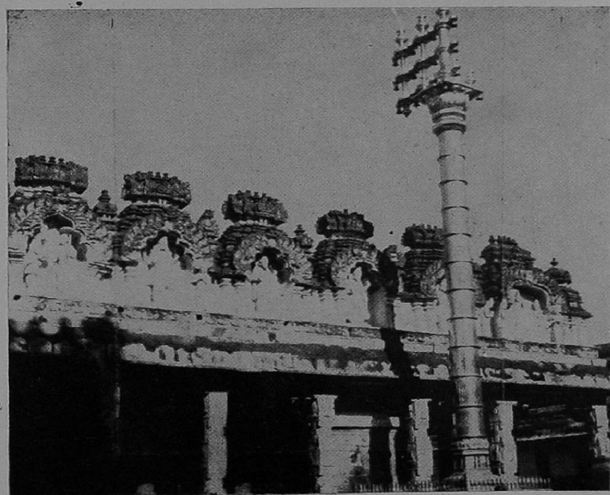
1. Kāḷahastīśvara temple, Kāḷahasti - Hundred pillared *maṇṭapa*.



2. Gōvindarāja temple, Tirupati - Outer *gōpura*.



1. Gōvindarāja temple, Tirupati - *Lakshmīdēvimaṇṭapa.*



2. Gōvindarāja temple, Tirupati - *Chitrakūṭamaṇṭapa.*



1. Lingōdbhavamūrti - Śrīśailam.



2. Naṭarāja - Tāḍpatri.



1. Naṭarāja - Puṣpagiri.



2. Naṭarāja - Puṣpagiri.



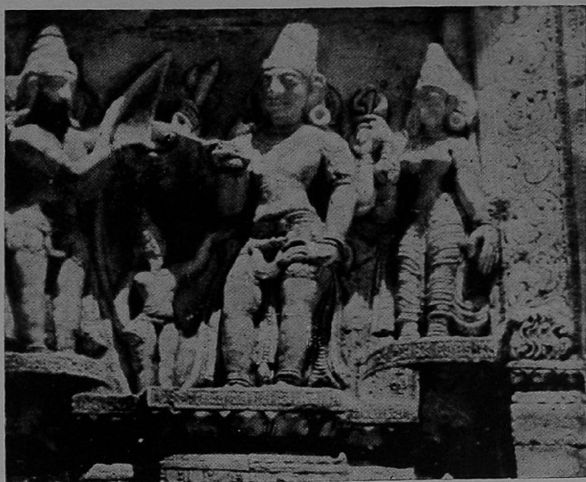
1. Naṭarāja - Puṣpagiri.



2. Marriage of Śiva and Pārvatī - Śrīśailam.



3. Kirātārjunīya story - Puṣpagiri.



1. Kirātārjunīya story—Puṣpagiri.



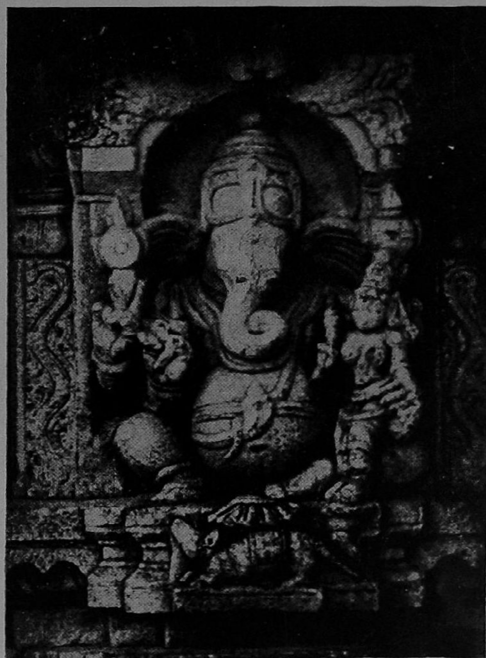
2. Bhikṣāṭanamūrti—Lēpākṣi.



1. Kankāḷamūrti—Puṣpagiri.



2. Gaṇapati—Lēpākṣi.



1. Gaṇapati and Dēvī—Tāḍpatri.



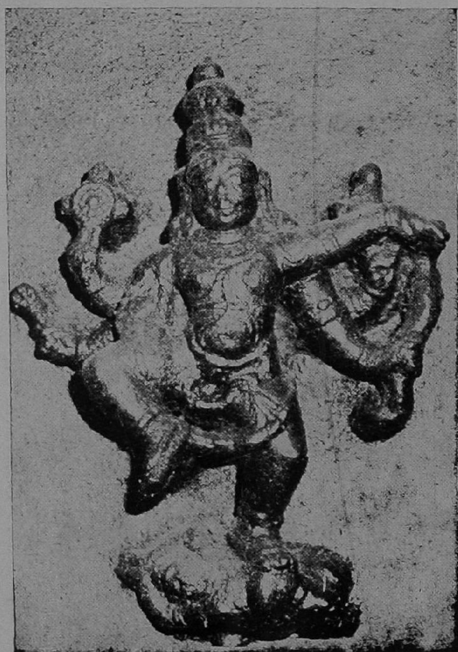
2. Gaṇapati and Dēvī—Śrīśailam.



1. Kumāra—Tāḍpatri.



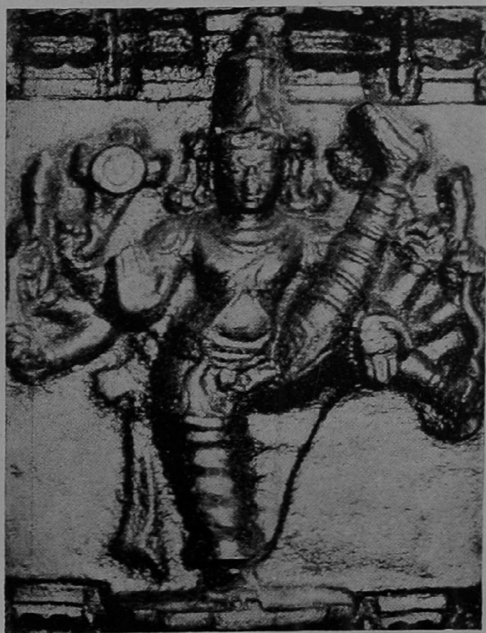
2. Mahiṣāmardani—Tāḍpatri.



3. Viṣṇu dancing—Tirupati.



1. Lakṣhmīnārāyaṇa—Tirupati.



2. Trivikrama—Tirupati.



1. Kaḷiyadamana - Tirupati.



2. Indra - Lēpākṣi



3. Agni - Lēpākṣi.



1. Varuṇa - Lēpākṣi.



2. Candrāvatī and the cow - Śrīśailam.



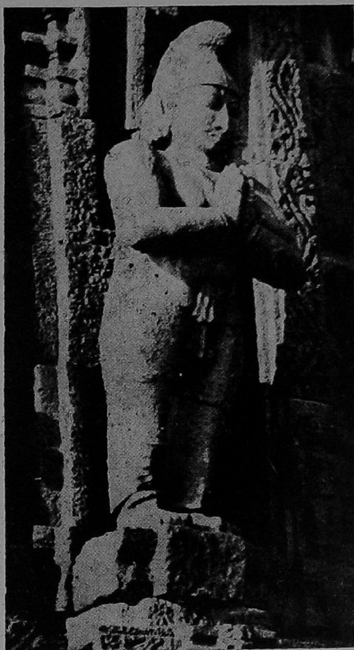
3. Kaikā, Kausalyā and Sumitrā - Tāḍpatri.



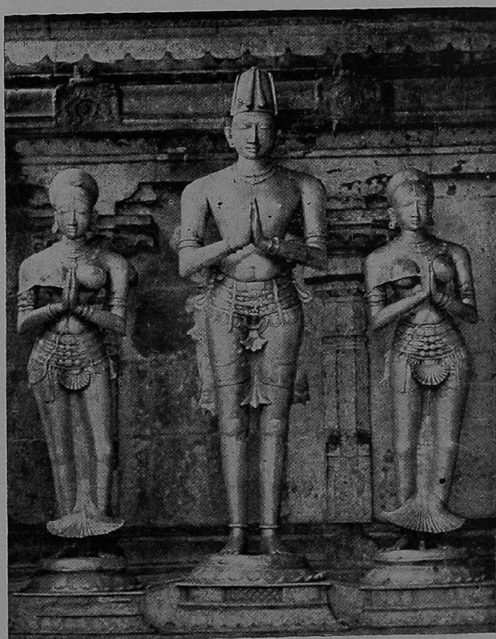
1. Kṛṣṇa teaching Gīta to Arjuna—Puṣpagiri



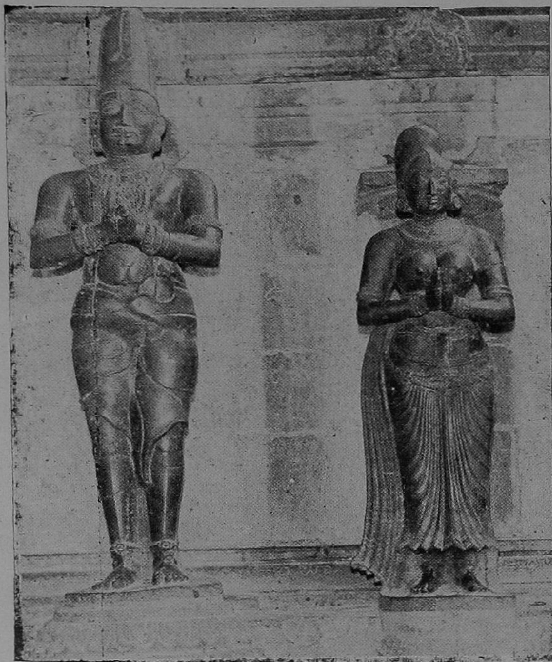
2. Gajēndramōkṣa—Śrīśailam.



1. Vīranarasiṁha—Tāḍpatri.



2. Kṛṣṇarāya and his queens—Tirumala.



1. King and queen—Tirumala.



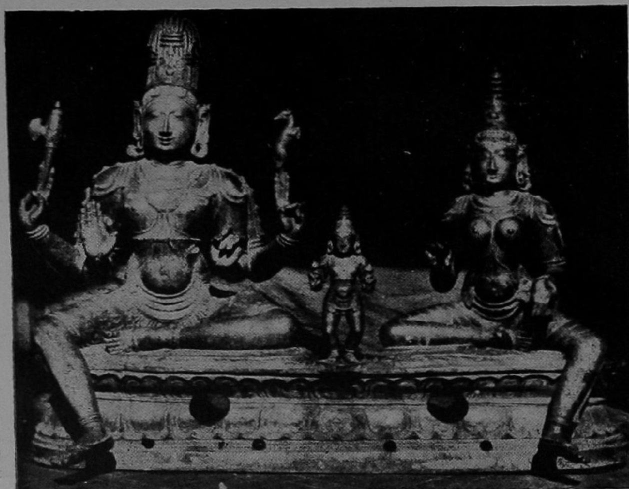
2. Venkaṭa—Tirumala.



1. Maṭla Kumāra Anantarāya and his wives - Tirupati.



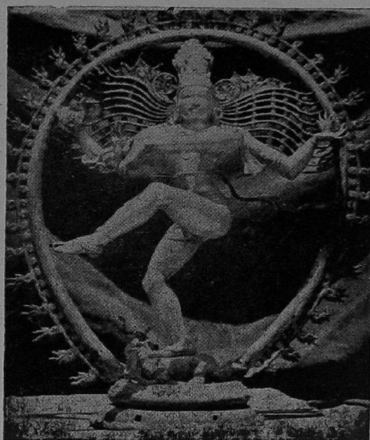
2. Erotic figures - Tirupati.



1. Sōmaskanda - Śrīśailam.



2. Naṭarāja - Śrīśailam.



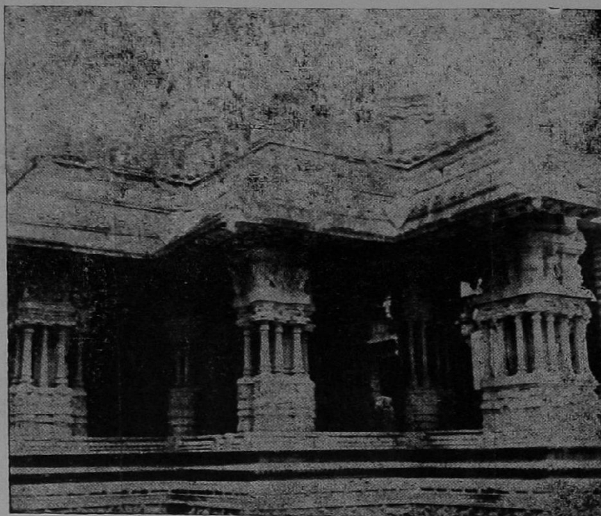
1. Naṭarāja - Śrīśailam.



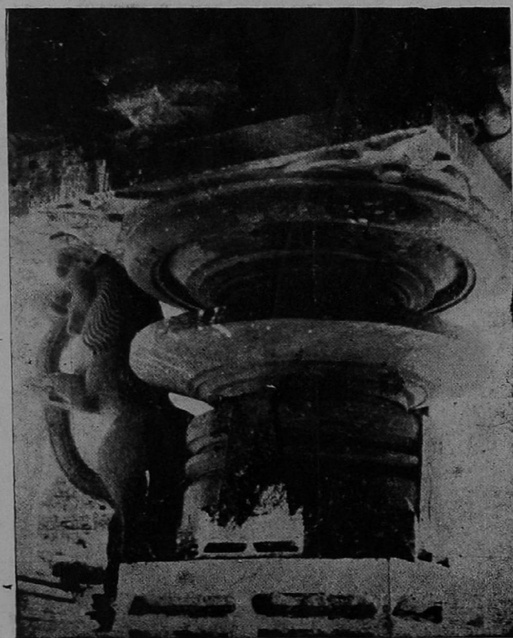
2. Vīrabhadra and Bhadrakāḷi - Lēpākṣi.



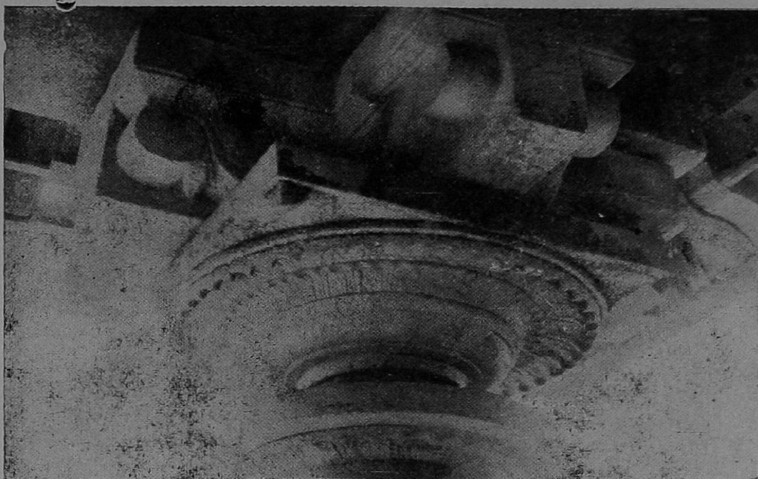
3. Kumāra - Śrīśailam.



1. Musical pillared *maṇṭapa*, Viṭṭhal temple - Haṁpi.



2. Pillar bracket, Tripurāntakam.



1. Pillar capital, Hazāra-Rāma temple - Haṁpi.



2. Pillar capital, Viṭṭhal temple - Haṁpi.

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